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VOGUE®

october

1986

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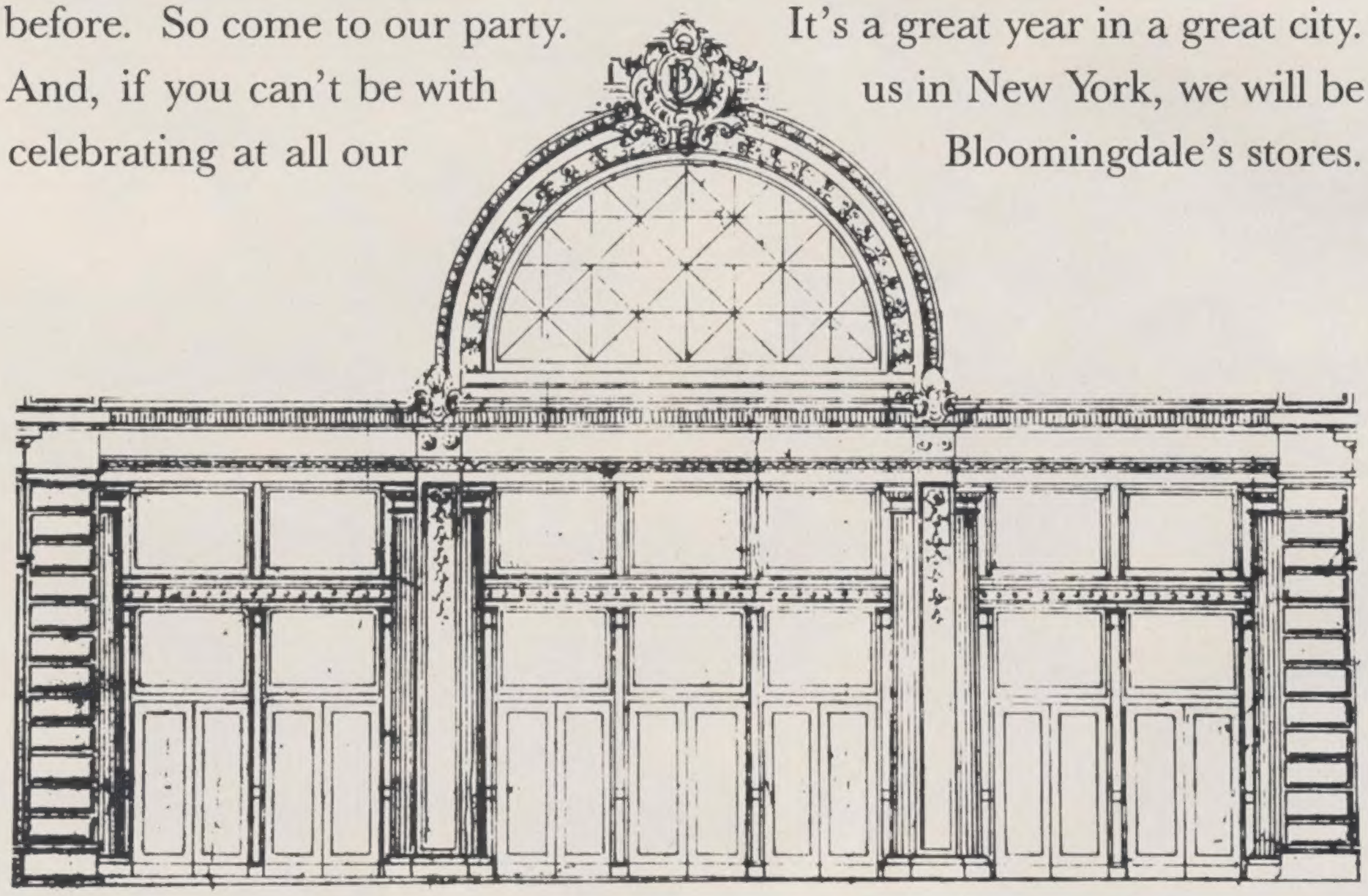
A seven week long celebration of an international spirit that has endured and grown over the past century. From the first day in 1886 when Samuel Bloomingdale left the newly opened 59th Street store to travel down the harbour for the unveiling of the Statue of Liberty, Bloomingdale's has been a significant part of the New York community, yet always with an attitude and presence, an awareness of the excitement and dynamics of the world. Now, over 100 years have passed. We've just celebrated Miss Liberty's Birthday, and, we're ready to host our own, with more exclusive and unexpected essentials, luxuries and have-to-haves than we've ever offered before. So come to our party. It's a great year in a great city. And, if you can't be with us in New York, we will be celebrating at all our Bloomingdale's stores.



Palaces of the People; The Department Store 1886-1986
Photo Essays Sponsored by American Express: Created by Jeffery Simpson

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- Every Man a Gentleman
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- Signs of the Times: Period Advertising

PREMIERING SEPTEMBER 11

THE WORLD OF bloomingdale's

A Day In The Life Of America.
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The Princess Collection of Extraordinary Jewels from Thailand. Courtesy of the Thailand Trade Center

The Lady Remembers on 2. Find out what happened the day you were born.

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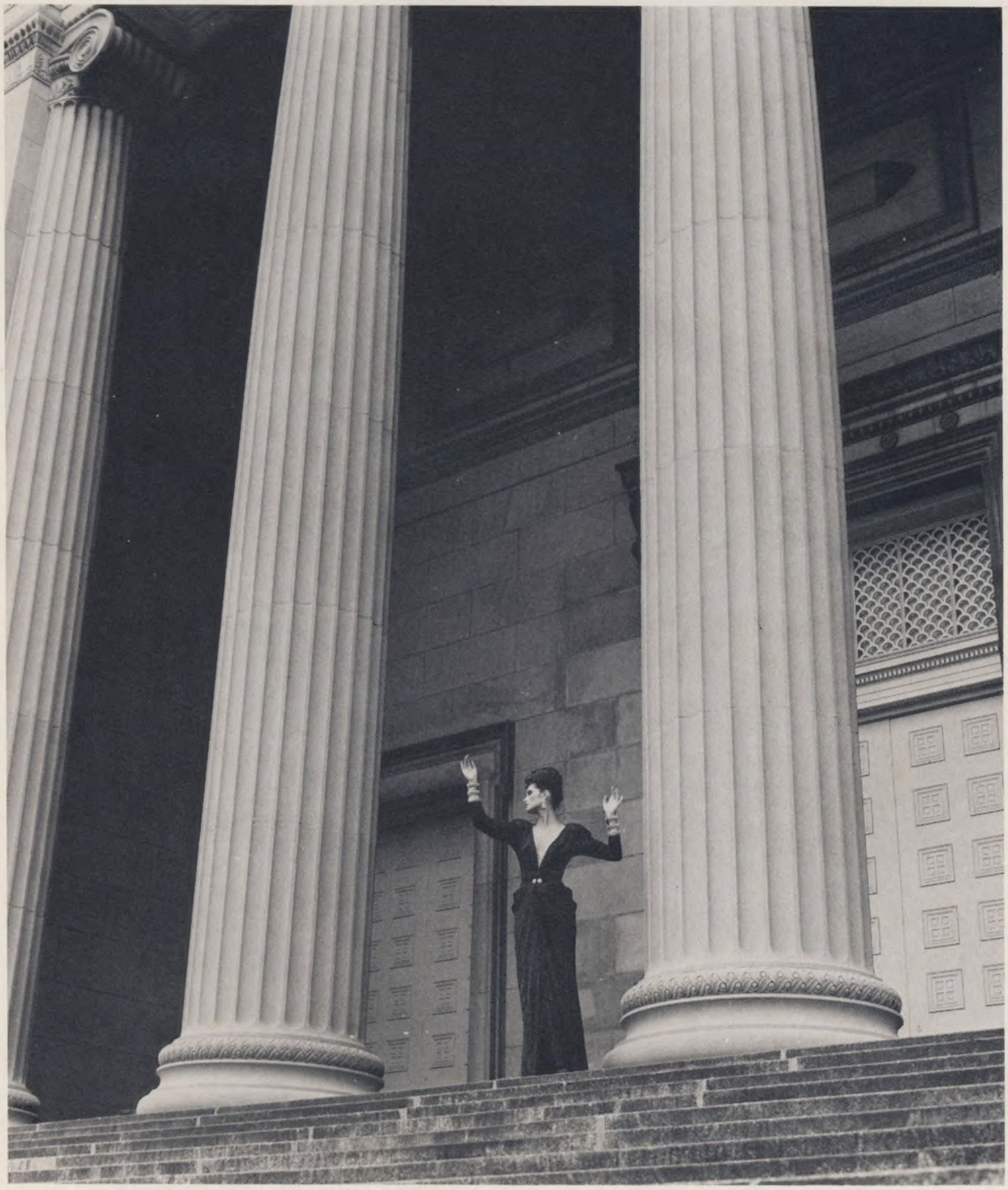
Scenario Autumn 1986
The Eagle & The Crown



Carolyne Roehm constructs her very own architectural drama. Her blueprint for elegance: the statuesque drape of black silk crepe cloque, gold boullion embroidered cuffs and less-is-(so much) more neckline. All form the foundation for a true masterpiece of evening dazzle. 1,895.00. 28 Shop® Water Tower Place and Houston Galleria.

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a Torie Steele boutique

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Age 20
Even skin in the bloom of youth isn't exempt from aging. New ProCollagen Anti-aging Complex is unprecedented. It has unusual skin caring properties that help conserve internal collagen.

Age 40
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Age 60
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BONWIT TELLER

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Lucille Chayt's silk chiffon. Layer upon layer of peach. Paled with grey. Capelet above. Godets below. For S or M sizes, 685.00 S'fari

New York Manhasset Scarsdale Short Hills Boston Troy Philadelphia Jenkintown Chicago Oakbrook Bal Harbour Palm Beach Beverly Hills Palm Desert Kansas City

Saks Fifth Avenue

c. 1986 Princess Marcella Borghese Inc. The beauty treatment featured is Fango (Active Mud for Face and Body)

From Princess Marcella Borghese:

Primitive solutions that virtually reverse the effects of age on surface skin.

For more than 2400 years, prophets and princesses have travelled to the hills of Tuscany to avail themselves of the legendary restorative powers of Terme di Montecatini.

Princess Marcella Borghese has often experienced the rejuvenating effects of this spa. Her fascination with its therapies led her to establish a laboratory there to combine its minerals with the latest advances in scientific skincare.

The result is a collection of exquisitely sensate beauty treatments: including Crema Saponetta; Tonico Minerale; Fango (featured); Cura di Vita Fluid and Creme; Concentrato di Vita; Massaggio per il Corpo; Bagno di Vita Shampoo Purificante.

Beauty therapy, not just for the face, body and hair, but also for the senses. At long last available in America.

Terme di Montecatini

Contemporary beauty therapy since 400 B.C.
Formulated for
Princess Marcella Borghese

Tiffany Allures

From Tiffany's exclusive design tradition comes Tiffany Allures, an original jewelry collection of compelling beauty. Colored stones hand-cut in the ancient custom and inlaid in a honeycomb of eighteen karat gold. Bracelet of lapis, mother-of-pearl and black jade. Necklace, matching bracelet and earrings of black jade and mother-of-pearl. Brooch of turquoise, coral, lapis, opal, mother-of-pearl and black jade.

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by MARTIN STAEHELY

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Lillie Rubin

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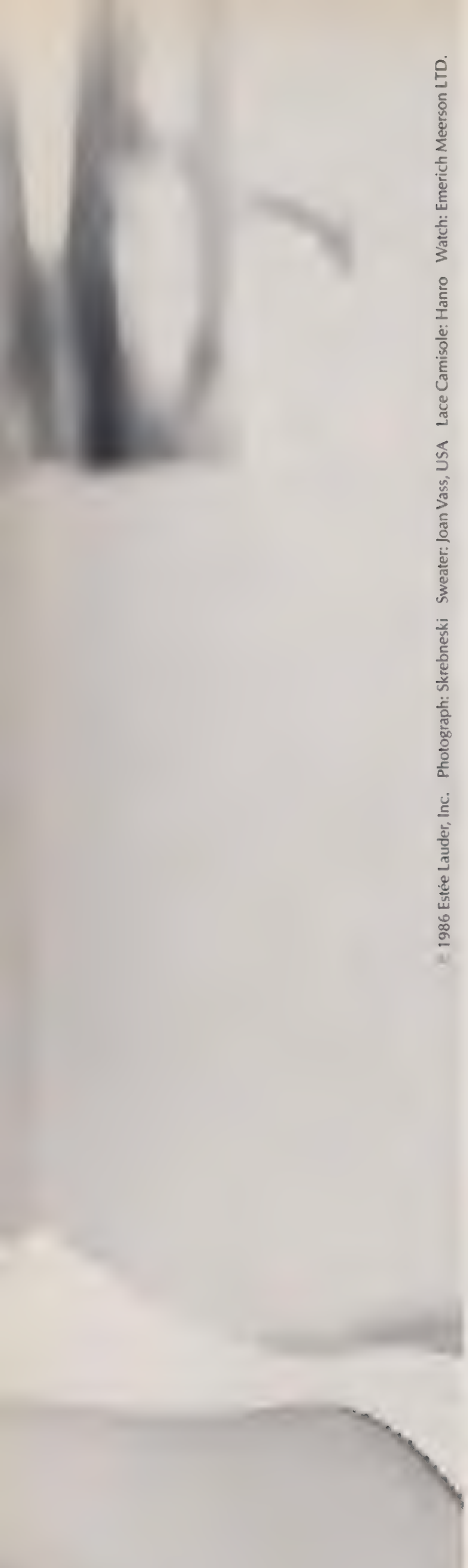

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Read the facts:
Blended in the U.S.A., Swiss Performing Extract penetrates right down to the basal layer of cells with soluble protein, a substance plentiful in young skin.

It performs 24 hours a day to promote resilience and good tone. Specifically, dryness lines will become less noticeable instantly and you will be on your way to better looking skin. Estée Lauder skin.

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THE MORE ELEGANTLY THE MORE IMPORTANT IT IS

It stands to reason.

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Everything you put on should rise to the occasion—including, most visibly, your watch.

This is precisely why, when you are applying the finishing touches, you should put on a Concord Paris Watch.

First, you have the elegance of 14K solid gold in Concord's stunning bracelet of flexible links, finished by hand. And in the remarkably slim case,

The perfect fit and wrist-conforming comfort of Concord's flexible link bracelets.

DRESSED YOU ARE, THAT YOUR WATCH KEEP PACE.

carved from a single block of gold.

Naturally, Concord Paris Watches are Swiss made. Accurate to within seconds a year, they're water-tight and have virtually scratch-proof sapphire crystals.

And because they have quartz movements that never need winding, these Concord watches always provide the correct time.

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For brochure send $3 to Concord, Dept. VO, 650 Fifth Ave., New York, N.Y. 10019.

The slim, fluid arc of the curved case, reflecting Concord's design achievement.

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Time is what you've made it.™

REVLON

A paradox.

Moon Drops Lipstick. Is it a long wearing lipstick that moisturizes? Or a moisturizing lipstick that wears and wears?

Yes.
You don't have to sacrifice one (wear) for the other (moisture) because of a formula that wears and moisturizes simultaneously. You'll also get an infinity of colors, a special quality of color that you could get lost in.
Moon Drops will also soften, smooth and protect your lips. Does it sound to you like the lipstick with everything?
It is.
It's Moon Drops lipstick from Revlon.

Revlon. The difference between looking good and looking great.

REVLON

©1986 Revlon, Inc. Our model is wearing Tender Peach PowderCreme Makeup, Baked Coral Super Lustrous Lipstick, Tawny Peach Naturally Glamorous Blush-On, Mocha Glaze and Tiger Lily eye shadow

Until now it took two makeups to do what this extraordinary one does.

Extraordinary PowderCreme Makeup. Only from Revlon.

It glides on like your most beloved cream makeup. Yet provides the matte finish of an elegant face powder.

It's both a cream and a powder, and yet neither, because it is its own unique formula in a compact. PowderCreme Makeup's lightweight texture gives your skin plenty of chance to breathe; but in spite of its lightness it wears a long, long time.

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Revlon. The difference between looking good and looking great.

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Now even dressing tables can be set with crystal and silver

We've highlighted our radiant, hand-cut crystal with accents of silver, in a collection that captures the very essence of Victorian elegance – enabling dressing tables to provide a veritable feast for the eyes.

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In Couture. Washington

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Activating Serum with Trace Elements

No skin can afford to be without it.

To fortify your skin and help it to function more efficiently in today's stressful environment, Lancôme laboratories introduces an extraordinary serum containing trace elements. The minerals essential to your skin's livelihood. A few measured drops containing copper, iron, silicon, zinc and magnesium progressively help restore your skin to its prime of life. Used daily, it increases the efficacy of your personal skin regime. Your skin will show:

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- the vital effects of good circulation
- a smoother texture and unity of tone
- the glowing results from 5 of life's essential minerals

Oligo-Major. It puts your skin in control of the elements.

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PARIS

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Famous. Because it works. Clinique's 3 product, 3 step method of skin care. Simple, effective, systematic. Use it twice a day. Like your toothbrush. Because it's the best thing going for the job. Photographed for Clinique by Irving Penn.

BEAUTY NOW

Elbow improvers . . . makeup for "mature" skin . . . fragrance delights . . .

COVER LOOK

Any-age makeup

"Too often, women think they need to wear more makeup as they get older, when in fact they should wear less," says makeup artist Rex, whose book, *Making Up By Rex* (written by Diana Lewis Jewell; Clarkson N. Potter) is out this month. His advice:

- Never use black eyeliner. It emphasizes under-eye circles, puffiness. Instead, use a soft grey, brown, or plum pencil smudged close to lashes.
- Keep eyeshadow close to lashes—helps to prevent shadow from caking in fine lines.
- Use soft cheek colors. Brown-toned blushers drain color from skin; pinks, corals, pink-toned mauves heighten skin tone.
- "Finish" with loose translucent powder. The shiny finish of some moisturizing makeups can exaggerate lines. Sheer translucent powder (apply with oversize brush, remove excess) helps to de-emphasize wrinkles.

Maintainers . . .

"Extender" products that help looks last:

- To protect nails, cuticles, and skip extra manicures: massage nails daily with rich treatment cream (e.g., Ecrinal's with a horse-mane protein extract; Caswell-Massey, NYC).
- Powder-y Trucco Clear Dust (Sebastian) brushed over bare skin, base "holds" a matte finish . . . in four no-shine shades.

ELBOW KNOW-HOW

Many women give little thought to their elbows—until they show. Results? Tough, dry, even cracked skin. "Emergency" treatment: Georgette Klinger soaks elbows in a warm paraffin bath, applies a mask to rough spots . . . *At home,* Klinger's Surface Peeling Mask to remove dead cells; moisturize afterwards.

From Trish McEvoy, whose NYC salon performs a Body Buffing treatment that smooths dry areas—elbows, feet: "Don't lean on elbows; it causes skin to thicken" . . . To prevent elbow "greyness," Fanny Brice's remedy: daily massage with lemon.

PATRICK DEMARCHELIER

MODERN *beauty ideal . . .*

a healthy awareness, today, that the best makeup "base" is protected, well-cared-for skin (all the news on skin, a twenty-page report, page 448). Above and on our cover, on model Cindy Crawford, the essence of modern attractiveness: skin-baring makeup . . . simple, "undone" hair . . . day-to-dinner dressing built around a terrific-looking suit in a bright color. Makeup, Ultima II: Perfect Bisque foundation, Burnished Pearl cheeks, Red Gleam over Natural Red on lips. Ralph Lauren red wool gabardine double-breasted jacket and trousers. Polo/Ralph Lauren Scarfs. Earrings, Robert Lee Morris for Donna Karan. Hair, Suga, Suga salon, NYC; makeup, Andrea Paoletti. Photograph by Avedon. Details, see last pages.

SCENT FLASH Appealing for men: Givenchy's new men's fragrance Xeryus, whose "sister" fragrance is Ysatis, in a sleek bottle that's more "conservative" than the spicy scent. Says Pierre Dinand, who designed the bottle, "A scent bottle is not something for a season, but should be attractive fifteen, even fifty, years later" . . . Other scented delights: Robert Ricci's elegant reinterpretation of the famous "double dove" Lalique design for L'Air du Temps; a special edition of Jean Patou's Normandie in its original—and witty—ship-shaped bottle; the enchantment of Jean-Louis Scherrer's fragrance, Scherrer 2, in Art Deco-inspired glass.

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LANCÔME
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reader letters

In the game

Time out! After reading George Vecsey's "Where The Boys Are: Sports-Watching" (August 1986), I wonder if the title should continue, "...Right Next To The Girls!"

Mr. Vecsey's point, that men and sports remain "hand in hand" is well taken. But his piece refuses to acknowledge the co-existence of the opposite sex. Women today are more conscious of sports than ever!

Not being blessed with a 6'1" frame, nor born in the required gender to participate in football or baseball, I chose cheerleading in college (yes, it is a Varsity sport) to voice my athletic enthusiasm and interest. I cheered with girls who knew more about the defensive line than many of the "men" in the bleachers. Intellectually, physically, and most important, emotionally, we were involved in the game.

I do agree with the writer that sports is a "bond," a "basic assumption" between men. My boyfriend would pass up a beautiful, sunny Saturday afternoon in exchange for a television and the Philadelphia Phillies. Nor did my father think twice about buying a satellite dish for our house in Arizona, so he could tune in to his beloved East Coast based Boston Red Sox. But, for Mr. Vecsey to assume that all households are similar to his (especially during the holidays) is incorrect. "Women and a few sensitive types" do not linger in my living room discussing "work, school and *even* feelings and relationships" while men and boys watch their favorite sport on the television across the hall. Women have come out of the kitchens and have crossed into the forbidden zones—living rooms, taverns, stadiums...they are reading the sports pages, following sports announcers on the news, and carrying on knowledgable conversations with men on the train, in the workplace.

C.M. Sullivan
Ridgewood NJ

Breast reshaping: a realistic view

Congratulations on your frank and informative article "Breast Reshapers" (July 1986). As a private surgical nurse for a board certified plastic surgeon, I was pleased to finally come across an article that informed the public as well as presented a variety of cases and options for breast surgery in a concise and intelligent manner. So many times the procedures are represented in such a way that the general public would be frightened and turned off rather than informed.

I commend Vogue and Melva Weber for illustrating breast surgery in the true nature for which it is intended to be as well as giving the public a realistic view of the techniques available to them....

Thank you for your concern for women's health. Margie Sheppard, R.N., B.S.N.
Kansas City MO

Your recent article "Breast Reshapers" by Melva Weber and the quite wonderful "Beauty and the Breast" by Holly Brubach (July 1986) were very well written and very informative.

However, they overlook one very obvious point. Our current preoccupation with the breasts, and the return to a 'fifties looking hourglass figure is linked to the current conservative trends. The model of the 'eighties, complete with artificially enhanced large breasts, reflects the sex-kitten, buxom, bimbo look of the past. Ultra-conservatives are pleased with this "new" look. It assumes, as men of the 'fifties did, that we are for their pleasure and not for the workplace.

I hope your magazine layouts will not contribute to this fallacy. Rena Hecht
New York NY

Thank you for your informative, comprehensive article "Breast Reshapers" (July 1986). Bravo, bravo! I have been waiting for such an article and Vogue did it!

As an x-ray technologist specializing in mammography, I've done my own unofficial survey and have found that less than 10 percent of my patients are aware of the options of reconstruction post mastectomy. Women who work outside the home are the most unaware. Even my co-workers fall into this category. Needless to say, I use every minute of my time educating each patient....

Joyce Bonnet
San Juan Capistrano CA

Ancient sign of fertility

Regarding Holly Brubach's article, "Beauty and the Breast" in the July 1986 issue, I was appalled to read the facetious answer given by a professor at a New York university about the lack of a face on the "Venus of Willendorf." I was further dismayed that Holly Brubach would quote this ridiculous statement. It is just this lack of sensitivity by some professors that make students afraid to ask legitimate questions in the classrooms.

All our studies indicate that the propagation of the species, both men and animal, was of utmost importance to the Stone Age people. It is probable that a woman with larger breasts, abdomen and hips, although exaggerated in the "Venus of Willendorf" figure, would be vital to the carrying and nursing of a child during those incredibly difficult times. To give such a silly answer to a student, as did your "professor," demeans herself, her student, and the Ancient People's religious and fertility figure. Elizabeth Poulson, Art Historian
Scottsdale AZ

Speaking of Sawyer

Thank you for printing Liz Smith's interview with Diane Sawyer in the August 1986 issue of Vogue. There is something truly special about a woman who could achieve her level of success, and still appreciate the value of a "...good conversation with a friend." Too often, such intimate talks—and the friendships behind them—are the first things to go when a woman's life becomes more complicated and there are more demands on her time. Her comment brought a lift to my day, and served as a reminder that even when a woman has everything, there are still some things that can never be taken for granted.

Virginia Burke
Tucson AZ

Liz Smith's interview with Diane Sawyer (August 1986) struck me as oddly one-sided. It's always comforting to learn that people in the public eye are no different from the rest of us, but I for one would have liked to have found out a bit more about Diane Sawyer as a professional. Talent and hard work are what make successful people special. That Diane Sawyer sees herself as imperfect and conventionally passive is interesting, but Smith might have asked an occasional question that would have coaxed Sawyer to consider what she does, how she does it, and why she's so good at it. Sheila M. Ross
Arcata CA

Smiles in style?

Your July 1986 issue brought a noticeable pleasant change. Many of the models are smiling, and it looks great! We spend millions on dental work and it's time to show it....

Alex Wojnarowski
Media PA

Non-smokers/smokers agree

After preparations which were tedious and lengthy to prepare our tenth floor as "non-smoking," I was delighted to see your support of hotels doing the same mentioned in your August 1986 Health Style section.

The response from the American Lung Association has been encouraging and we feel that a "non-smoking" floor is a necessity in any luxury property dedicated to providing the ultimate in guest services.

We hope to see other New Orleans hotels follow suit. Guest response is extremely favorable from both smokers and non-smokers.

Greyson Haddad Brown
Public Relations Manager
Hotel Inter-Continental, New Orleans LA

Royal cuisine

Regarding "Entertaining" (August 1986), one question: how are caterers Currier & Chives going to disguise their menu of duck, shrimp, and scallops for the vegetarian Prince Charles on his visit to Harvard, so he doesn't know that he's eating meat? Deborah Clark
Mountain View CA

Editor's reply: *Currier & Chives will not have to disguise their proposed menu of duck, shrimp, and scallops, as Prince Charles does eat seafood and fowl. He does not eat red meat, and the menu has been tailored to suit him. Although he would like to be a stricter vegetarian, he attends too many official functions for this to be convenient.*

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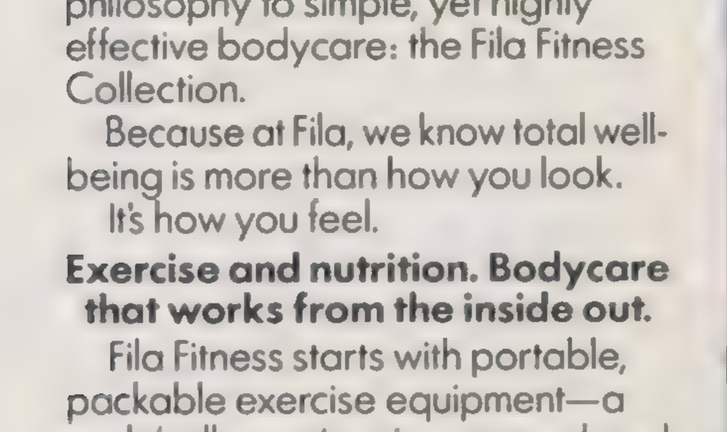

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BEAUTY STYLE

What's new in beauty and fitness?
Just about everything. . . as you'll read here:
people. . . places. . . trends. . . ideas.
BY ANDREA ROBINSON AND DOROTHY SCHEFER

PRO SECRETS

Now, you can learn from more top pros who come to you via video to share their secrets. . . model **Maud Adams,** for example, reveals the ways she did her makeup during the years she was photographed for top magazines. . . and runner **Grete Waitz's** excellent video takes you through easy-to-more difficult running programs; also reveals Grete's daily training schedule (if you're a marathoner), and shows you how she safely stretches.

HOW DO SOME WOMEN STAY SLIM? IN HELENE ROCHAS'S CASE, SHE ALWAYS HAS A DISH OF HONEY AND YOGURT BEFORE DINING OUT, TO HELP CHECK APPETITE.

BEAUTY BOOMERS Trend of the moment: skin care targeted to baby boomers' having babies. "Prenatal" is the new cosmetics buzzword, and the focus: on treatments that diminish stretch marks, irritation (more specifics, page 168). Cyesis (the latin word for pregnancy), developed by a female obstetrician, is targeted to the skin changes that occur during pregnancy. Products contain no mineral oil, lanolin, color additives, or fragrance—the most common cosmetic sensitizers. There's also a toll-free number (1-800-331-3128) for customers with questions, answered by obstetrics nurses.

● **Is it possible Brooke Shields —one of the world's most famous faces, now, goes unrecognized in public? She does; the reason is her new hair color—lighter, brighter, very red, according to Tony Negron of NYC's John Sahag salon, who colored Brooke's hair for her title role as the beautiful redhead/ace reporter in the movie Brenda Starr (Tomorrow Entertainment, out next year).**

How does Brooke like being a redhead? Negron says Shields loves it; but, once the filming is completed, she's going back to her natural hair color.

POWER CLIMB If you've ever wondered how women with clout keep in shape when they're not putting in twelve-hour days, consider this: Hunter College president Donna Shalala joined former NYC City Council president Carol Bellamy, Brookings Institution's director of economic studies Alice Rivlin, University of Colorado Law School Dean Betsy Levin and five other high-profile professional women—most of them athletic "amateurs"—on a Himalayan trek. Their pace: *twenty* miles a day.

FITNESS: '80s STYLE

Un-lunching. . .Even the two-Perrier lunch is becoming obsolete. More and more executives, women especially, are choosing to cut short—even give up—lunching, in favor of exercise time. Says one busy woman, her days of two-hour lunches are over. "When I have to lunch, I keep it to one hour and fifteen minutes; I skip coffee/dessert; use the forty-five minutes at the gym."

Diet backlash. . .Committed parents who are conscientious about good-diet practices and insist on these same "healthful" eating habits for small children may be doing their kids more harm than good. Some experts feel that strict diet regimines may stunt children's growth and that the low-fat, low-cholesterol diets suggested for adults by health organizations such as the American Heart Association are not appropriate for a growing child.

How to survive sitting in a desk chair all day? One way: enlist the help of a personal trainer who not only exercises with you at home but comes to your office, checks chair height, desk-bound posture, makes improvements.

L.A.'s latest. . .*Rambo Yoga*, toughest workouts in town taught by yoga instructor Billy Porter, where the stars work out.

A conversation between Alvin Ailey and Jean Kennedy Smith got it started: visually impaired students and adults are learning exercises and dance at the Alvin Ailey Dance Center. The program is small—but successful—and growing. Pre-schoolers may be added next, if funding is available. (Info: Very Special Arts, 202/662-8899).

Keep your eye on dance/exercise clothes, beginning to look more "athletic", taking some of their cues from the well-thought-out design/fabrication of triathlete (biking/running/swimming) suits—which dry quickly, are lightweight, non-restricting.

JET SWEAT SET The name of a comprehensive new guide written by two NY executive women, Joan Zenker, former sales manager of WCBS TV, and Renee Isely, CBS TV's former chief financial officer, who when traveling for business are always in search of places to work out in the cities they visit. Their first team project is this thoroughly researched where-to-exercise book that tells terrain, climate (with pollen index); maps of each city pinpoint exercise studios, charts list everything from classes taught to type of flooring. ($9.45; Star Route, Inc., Dept. V, 241 East 77th St., NYC 10021)

ROCK 'N ROLL HAIR, FITNESS

● **Is aerobic exercise changing rock music?** *Possibly. "I make records with aerobics in mind," Madonna was quoted as saying in Women's Sports & Fitness. Madonna, who often wears black high-top Reeboks when performing, added, "My first album was a total aerobics record."*

● **Belinda Carlyle,** *former lead singer for the Go-Gos, is now out on her own with a new single/video—"Mad About You"—and a new hairstyle. Belinda, whose hair used to look punk, has spent the past two years growing it out to its current clean classic line—with the help of Angelo di Biase of Umberto's in L.A. . . . NYC's rock 'n roll stylist is Justin Ware of Le Tierce salon, who cuts* **Cyndi Lauper's** *hair, among others.*

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Photographs by Fabrizio Ferri. All merchandise from the Gucci Autumn/Winter Collection. Available in our stores or through our catalogue. For store addresses or further information call 1-800-221-2590. To receive our 1986 Autumn/Winter Catalogue send $6.00 (includes postage) to Gucci, CSB 3168, Department 014, Melville, N.Y. 11747. The American Express® Card Welcomed.
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PEOPLE ARE TALKING ABOUT...

WHAT'S NEW / WHAT'S COMING

movies

LOVE MAKES THE WORLD GO SQUARE

A match made in Hollywood: Jeff Daniels and Melanie Griffith in *Something Wild*

She's a Hollywood brat; he grew up in Michigan. Her mother is Tippi Hedren (*The Birds*), who was supposed to be the new Grace Kelly. His father owned a lumberyard. On her sixth birthday, Alfred Hitchcock gave her a small pine coffin with a miniature of her mother in it. His prized possession is a wallet autographed by Yankee Lou Piniella.

By the time she was twenty, she had been expelled from a Catholic girls' school; married to, and divorced from, Don Johnson. She was mauled by a lion on a movie set, and sidelined from a promising career by a bout with drugs and booze. He spent his summers working in the lumberyard until he realized "it wasn't in his blood," went off to college, and was discovered by director Marshall Mason who offered him an apprenticeship at New York City's Circle Rep. Her big break was in De Palma's *Body Double*, playing a porno star with an aerobicized body, spiky hair, and a good head for business. His big break was in Woody Allen's *The Purple Rose of Cairo* in the dual role of a Depression-era leading man and a self-inflated actor.

Given their résumés, Melanie Griffith and Jeff Daniels don't sound like a match made in heaven—more like a match made in Hollywood, which has always understood the sexy morality of pairing the seductive bad girl with the callow boy next door. And this seems to be just what director Jonathan Demme has in mind for his new film, *Something Wild*, due out this month.

The movie is, at least in part, about two unlikely lovers (Daniels is an addlepated CPA; Griffith a downtownish artist). And given Demme's track record—the wonderfully oblique *Melvin and Howard* and a great film of the Talking Heads, *Stop Making Sense*—it's bound to be something a little more offbeat than an 'eighties, or 'forties, romance.

Something Wild also marks a turning point for its stars. After being typecast as a nymphet—in *The Drowning Pool*, she tried to seduce Paul Newman—Griffith, now twenty-nine and married to actor Steven Bauer (*Scarface*), has finally got a part with clothes. Daniels, thirty-two, made an Off-Broadway splash as Christopher Reeve's gay lover in *The Fifth of July*. He went on to play Debra Winger's faithless husband in *Terms of Endearment* and Mia Farrow's heartthrob in *The Purple Rose of Cairo*. Now he'll be doing more than supporting the leading lady.

Griffith and Daniels may work out as the cinema sweethearts of the 'eighties—she with her mother's foxy features and a wild glint in her eyes, he with the wry good looks of a savvy jock. Time will tell. As Griffith put it, "There was no where to go but up, right?" —TRACY YOUNG

Blanc and Depardieu in "Menage"

HETEROSEX: GONE WITH THE WIND?

If Bertrand Blier's bourgeois-bashing and woman-baiting *Going Places* was a veiled homoerotic love story between two spirited sociopaths (played by Gérard Depardieu and Patrick Dewaer), Blier's new film, *Ménage*, pulls out all the stops. Its outré homosexual seduction scenes unnerved even the jaded Cannes cinephiles.

Once again, Gérard Depardieu stars, this time as a gay hustler with a dirty mouth, larcenous hands, and a sentimental streak. He picks up a battling couple who are a step from the gutter and leads them on a merry descent into a hell (or a decadent's heaven) of buggery, burglary, and violence. As in all Blier films, the amorality is not quite real, merely a bravura backdrop for yet another assault on sex roles and the rules of male/female romance.

After making an obligatory pass at the wife (Miou-Miou), Depardieu falls for her Milquetoast husband, a pale, puny, and balding heterosexual (wonderfully played by Michel Blanc in a performance that won him Best Actor award at Cannes), who is soon head over heels in love with his suitor. I say "suitor," because, despite Depardieu's raunchiness and vulgarity, the courtship itself is surprisingly sensitive and delicate. That, and the unlikely casting of the wimpish Blanc as a turn-on, had gays at Cannes decrying the picture as false, a heterosexual's idea of a homosexual seduction.

Aside from the fact that it's too late in the day for any *(Continued on page 82)*

RALPH LAUREN

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DAYTON'S/HUDSON'S

PEOPLE ARE TALKING ABOUT...

movies

(Continued) one person to decipher sexual "correctness," it is precisely because, as love objects, Blanc is so absurd and the bloated Depardieu so unenticing that the seduction scenes are shocking. Cast and played otherwise, it would simply have been gay porn, titillating perhaps, yet hardly disturbing.

Where is director Blier—slim, elegant, cultivated, a husband and father—in all of this? His films mingle fantasy and reality, the graceful and the sordid, in ways that defy easy analysis, and confuse response. I found myself marveling at Blier's high-wire act, but, at the same time, loathing much of the film. Blier wants to *épater les bourgeois*, but still be invited to the party. Hence, his shrewd and purposeful incongruities: the settings are thoroughly decadent, the language obscene, but the characters are endowed with grace and imagination—the men, that is.

To my mind, misogyny (and the hatred of marriage) is the animus of the film (though, at Cannes, Blier and his cast roundly denied it). When Depardieu seduces the nice little husband away from Miou-Miou, a money-hungry shrew, the implication is that she deserves it. This is only the first evidence of the movie's feeling toward women.

Taking advantage of what Blier views as a woman's natural penchant for getting, spending, and nesting, Depardieu first enlists Miou-Miou as an ally in his romance, pacifying her with money and expensive clothes. But during the course of the film, her spirited virago turns merely pathetic. Ultimately, she is so completely excluded from the nest that she latches on to another sugar daddy (generously provided by Depardieu), who then sells her into prostitution. She does make a token appearance in the film's misguided finale, when the three reassemble in their new incarnations, as hookers, on the streets of Paris. Depardieu and Blanc are in drag, a vaudeville turn that allows the three to share in a kind of false camaraderie of the oppressed—as both women and whores.

With movies like *Ménage* and Oshima's *Max, Mon Amour* (a woman-and-gorilla romance starring Charlotte Rampling), and Canada's comically catatonic movie about a mad wife, *Dancing in the Dark*, Cannes was hardly bullish on heterosexual love. If Claude Lelouch's vapid *A Man and a Woman* was the best that could be done for old-fashioned romance, maybe separatism *is* the wave of the future.

—MOLLY HASKELL

Wyler and Audrey Hepburn on "Roman Holiday," 1953

WILLIAM WYLER: THE BEST YEARS OF HIS LIFE

William Wyler was described by a friend, Billy Wilder, as "the classiest picture maker who ever lived." Aviva Slesin's *Directed by William Wyler* is an unusually revealing celebration of the three-time Academy Award winner who is the least known of the great old Hollywood directors. Wyler was a family man (his wife, Talli, speaking here, is eloquent and a charmer, and daughter Cathy produced the film) and a fearless sportsman, but it's for such films as *Wuthering Heights, The Best Years of Our Lives, Dodsworth, Ben Hur,* and *The Little Foxes* that Wyler will be remembered. (Bette Davis tells how she and Wyler disagreed so violently over the interpretation of her role in *The Little Foxes* that she vowed never to work with him again—and she never did.) With friends and colleagues like John Huston, Audrey Hepburn, Laurence Olivier, Barbra Streisand, and Davis speaking their pieces about their venerable and often lovable director, the hour-long film has the intimacy of a home movie, and the panache of an all-star event. —M.H.

(PATA Movies continued on page 88)

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movies

ALL ZAT JAZZ

Dexter Gordon in his first film role

Director Bertrand Tavernier (*Sunday in the Country*) likes to tell how, after a screening of his new film, *'Round Midnight*, he heard jazz bassist Ron Carter say, "I can't believe it took a bloody Frenchman to do the first real film about jazz." Tavernier took it as the highest of compliments.

'Round Midnight, written by Tavernier and David Rayfield, is set in the Parisian bebop world of the late 'fifties. Pianist-composer Herbie Hancock wrote the music and plays one of the principal roles; the musicians featured are the *crème de la crème* of jazz today—Wayne Shorter, Billy Higgins, Ron Carter, Lonette McKee, and John McLaughlin, among others.

The film describes the friendship between a young French graphic artist (François Cluzet) and a crusty black American musician played by saxophonist Dexter Gordon, sixty-three, in his first acting role. (According to Tavernier, Gordon's character is a cross between jazz legends Lester Young and Bud Powell.) Gordon's musings, his gentle jazz riffs, set the easy, fluent rhythm of the film and add up to a performance Woody Allen praised as the best he has seen by a nonprofessional actor in a movie.

"I've been hooked on jazz since I was fourteen," says Tavernier. "And I've always felt that jazz musicians have been badly treated by Hollywood. For example, Louis Armstrong was used in films, but mainly for his jokes, as in *High Society*. He was always cast in a supporting role. That's why I wanted to do *'Round Midnight*." The response has been enthusiastic—from musicians, from people who love jazz, even from Martin Scorsese's parents. Tavernier cast his fellow director in a cameo role—Dexter Gordon's fast-talking New York agent.

—DOMINIQUE NABOKOV

MISSION IMPLAUSIBLE

Roland Joffe's *The Mission*, starring Robert De Niro and Jeremy Irons, won the Grand Prize at Cannes this past spring, and created a minor scandal. A pastiche of noble sentiments and *National Geographic* spectacle, the film was chosen over such sublime works as Tarkovsky's *The Sacrifice* and Cavalier's *Thérèse*, both widely admired by the Cannes critics.

The historically compelling subject to which Robert Bolt's screenplay never quite does justice is the battle between Spanish and Portuguese settlers over the Indian slave trade in South America and, in particular, the status of the Guarani Indians, who were protected by Jesuit missions.

The film's intentions are honorable and liberal to a fault. Joffe transposes the earnestness he brought to Cambodian genocide in *The Killing Fields* to slavery in eighteenth-century Brazil. Along the way, he gives us some striking footage of roaring waterfalls, dense jungles, ancient religious architecture—all of which, in combination with Ennio Morricone's pulsating score, overwhelms the audience even before the moralistic plot lumbers into place.

The early action—slave trader De Niro killing his brother (Aidan Quinn) in a sword fight over a beautiful widow (Cherie Lunghi)—only occurs to provide motivation for De Niro's grand act of expiation: he joins Irons as a Jesuit and engages in one last sacrificial defense of the noble savages against their evil colonial oppressors. And never were savages more noble: The Guaranis are endowed with glistening skins and with musical gifts far beyond the imagination of the Western culture to which they are an ostensible reproach.

De Niro as "Mission"'s hot-blooded Jesuit

The conflict between Irons's spiritual Jesuit and De Niro's emotionally impulsive convert is over means, not ends: Irons preaches nonviolence, while De Niro follows an eye-for-an-eye credo in the mean jungle. However, his slow-as-molasses Method readings run counter to his rep as a hot-blooded creature of impulse.

The other stylistic gap that runs like a fissure through the film is between the elegant British-accented voice-over narration and the bloody and violent spectacle on screen. *The Mission* is a cross between a spaghetti Western and *Masterpiece Theatre* that misses by a mile. —M.H.

(PATA Movies continued on page 90)

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PEOPLE ARE TALKING ABOUT...

movies

DOWN BY LAW: TWO ARRESTING NEW STARS

Tom Waits

SYLVIA PLACHY

Vagabond Everyman

Tom Waits has chin stubble that makes Don Johnson's look positively foppish; if Waits's whiskers suggest a fashion statement, it's a decidedly guttersnipe dialect—and part of his full-blown hobo ethos. It's also several decades old. As a singer-songwriter with a plaintive growl and jazzy sense of found language, Waits has been prolific—since 1973's *Closing Time*, nine albums that range from the banal repetitions of his early efforts to the brilliant experiments in *Swordfishtrombones*. He's sung a duet with Bette Midler ("Never Talk to Strangers"); spawned one female impersonator (Rickie Lee Jones); and his soundtrack for Coppola's *One from the Heart* was a bit of true grit in a haze of sound-stage excess.

Waits, whose canny empathies with the characters in his songs make him a likely character actor, has played several small film roles—and the master of ceremonies in *Cotton Club*—but he really fills out his shoes (a pimp-pointy pair) in Jim Jarmusch's new film, *Down by Law*. As Zack, a burned-out deejay who lands in a Louisiana jail, Waits wears a hairnet over his low-rent Liberace pompadour and shuffles between nastiness and cringing self-pity: When he finally, begrudgingly entertains his cellmate (John Lurie) with a *basso* weather report, it's one of the comic highlights of the film.

While Waits has certainly proven his mettle, he has been more accepted in Europe, particularly France, where his odd-man-out relationship to the entertainment industry—and his archetypal vision of the American underbelly—make more existential sense. Recently, however, he has been enjoying a kind of renaissance here as well. *Rain Dogs*, his latest album, was a smash. (Two songs are in *Down by Law*, including a wonky version of the children's ladybug song.) And a play Waits wrote with his wife, Kathleen Brennan, and stars in, was produced last summer by the Steppenwolf Company in Chicago. Based on a song from *Swordfishtrombones*, *Frank's Wild Years*, Waits told an interviewer, is "a cross between Jacqueline Susann's *Love Machine* and the *Bible*," with girls, dancing, even a dog act.

There's talk of a March opening in New York. In the meantime, Tom Waits for no one.—T.Y.

Italian Rapscallion

Jim Jarmusch describes his new film, *Down by Law*, as "part nightmare and part fairy tale," and it is an Italian actor, Roberto Benigni, who provides the latter. As "Bob," a hapless tourist who ends up in the same jail cell as Waits and John Lurie, he is the least cynical and the most subversive of the trio. His minimal English and generous attempt to cheer up his cellmates nearly incite a hilarious riot as he leads the cellblock in chanting "I scream, you scream, we all scream for ice cream"; his faith in movie endings is what leads him and his two buddies to a hidden tunnel, escape through the swamps, and finally to a roadhouse run by a beautiful Italian woman who falls instantly in love with him.

With his rolling eyes, receding hairline, innocent forehead, and economical gestures, Benigni brings to the role the purposefulness of a serious child. Roasting a rabbit he has caught in the woods, reminiscing about his mother, or dancing a bear hug with his girl while an Irma Thomas song rains from the jukebox, he has the pathos of a great silent comedian. As he says from time to time, "It's a sad and beautiful world."

Benigni may be a revelation to us, but he's a big name in Italy where he's toured as a stand-up comedian. As a writer and director, he's made numerous films of his own, and as an actor he's appeared in movies by Bernardo and Giuseppe Bertolucci. *Down by Law* is Benigni's first English-language film. He steals the movie, and sets the language free. —TRACY YOUNG

Benigni bear hugs Nicoletta Braschi

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art

Sargent's worldly women: "Simplon Pass: The Tease," 1911

A SENSUOUS GLIMPSE OF EDWARDIAN SOCIETY

John Singer Sargent; Whitney Museum of American Art, New York City; October 7–January 4, 1987. He transformed dour magnates and dowagers into glamorous apparitions of success and beauty. For nearly forty years he was the most sought-after portraitist of socially ambitious Britishers and Americans who could afford to purchase a share of immortality from the great John Singer Sargent. Now, the Whitney Museum has assembled the largest-ever Sargent retrospective—approximately one hundred seventy paintings, drawings, and watercolors.

Sargent was considered one of the leading American artists of his time, though his detractors are quick to point out that he was American in lineage only: he was born in Florence in 1856, studied art there and in Paris, and made his permanent home in London, where he died in 1925.

Sargent's fame was assured after the 1884 Paris Salon, where he exhibited what was to become his most famous, indeed his most notorious, portrait—the full-length painting of "Madame X." Its subject was one of the most fashionable young women in Paris—Mme. Pierre Gautreau. Sargent was fascinated by her exquisitely sharp profile and the exotic purplish cast to her white skin. She wore a black satin evening dress with a plunging neckline and bejeweled shoulder straps, one of which had fallen off her shoulder, an incident of no apparent concern to this *femme du monde*, who maintained her air of insolent hauteur.

Mme. Gautreau's friends were ostensibly outraged on her behalf, finding elements of caricature in her overly powdered face and décolleté costume. Crowds gathered around the painting to jeer and to exchange *bons mots*. On the first day of the exhibition, Mme. Gautreau and her mother demanded that Sargent withdraw the picture. He refused, although at a later date he yielded, painting out the fallen strap and decorously reinstalling it on her shoulder.

As a result of the scandal, Sargent's portrait commissions in Paris virtually vanished, prompting him to move to London. There, he became friendly with American expatriate Henry James, whose portrait also figures in this exhibition. James found Sargent talented and charming. But in a letter to a friend, James wrote that Sargent had "a certain sort of excess of cleverness: too much chic and not enough naiveté. His character is disarmingly naif, but not his talent."

It was inevitable, perhaps, that Sargent's posthumous reputation should plummet. Modernist critics derided his empty bravura. Compared to the stringent stylistic innovations of Picasso, Matisse, and Mondrian, Sargent's ingratiating portraits and landscapes, despite their virtuosic brushwork, seemed superficial and old hat.

Unlike Manet and the French Impressionists, Sargent was not an innovator who altered the direction of painting. But he was one of the greatest social chroniclers of his time, and his art provides us vivid, sensuous access into the privileged upper-class world of the Edwardian era.

The exhibition travels to The Art Institute of Chicago next year. —DAVID BOURDON

(PATA Art continued on page 100)

BETWEEN POLLOCK & POSSIBILITY

Morris Louis; The Museum of Modern Art, New York City; October 6–January 4, 1987 He produced paintings that appear untouched by any brush. Color drifts across his canvases as if impelled by a will and a logic of its own. The secret to Morris Louis's hands-off look was that he poured thinned acrylic pigment directly onto his raw canvases, letting gravity play a determining role, while he manipulated the work to control the flow of paint.

Louis belongs, chronologically at least, with the Abstract Expressionist generation. (He was born in 1912, the same year as Jackson Pollock, whose tremendous influence badgered him for years.) But Louis belongs stylistically with the succeeding school of Color Field painters, of which he is a widely admired pioneer.

Louis spent most of his life plugging away at rather provincial art in his native Baltimore, and then Washington, DC. His breakthrough came after a 1953 visit to the New York studio of abstractionist Helen Frankenthaler, who for him became "a bridge between Pollock and what was possible." Like Pollock, Frankenthaler spread her canvases on the floor, but devised a new technique—staining diluted paint directly into the fabric. Louis's gift for opulent color in free-wheeling combinations was liberated.

He produced several hundred paintings during the nine-year period (1954–1962) that constitutes his mature career. The Museum of Modern Art's retrospective details the artist's progression through his three main series—the so-called "Veils," "Unfurleds," and "Stripes." The "Veils" of the 'fifties are the most consistently successful—transparent layers of overlapping, swelling colors, fanning outward. The "Unfurleds" of 1960–1961 reveal the artist's evolution toward more clear-cut, conceptual layouts, and his last works, the comparatively austere "Stripes" of 1961–1962, which prophesy Minimal art, feature ribbons of clear color, glowing side by side on an otherwise raw slab of white canvas. When he died in 1962, at age forty-nine, Louis was still seeking unexpected confrontations of color and structure. The retrospective travels to the Fort Worth Art Museum (February 15–April 12, 1987) and to Washington D.C.'s Hirshhorn Museum next spring. —D.B.

Hirshhorn Museum and Sculpture Garden, Washington, DC

"Point of Tranquillity," 1958

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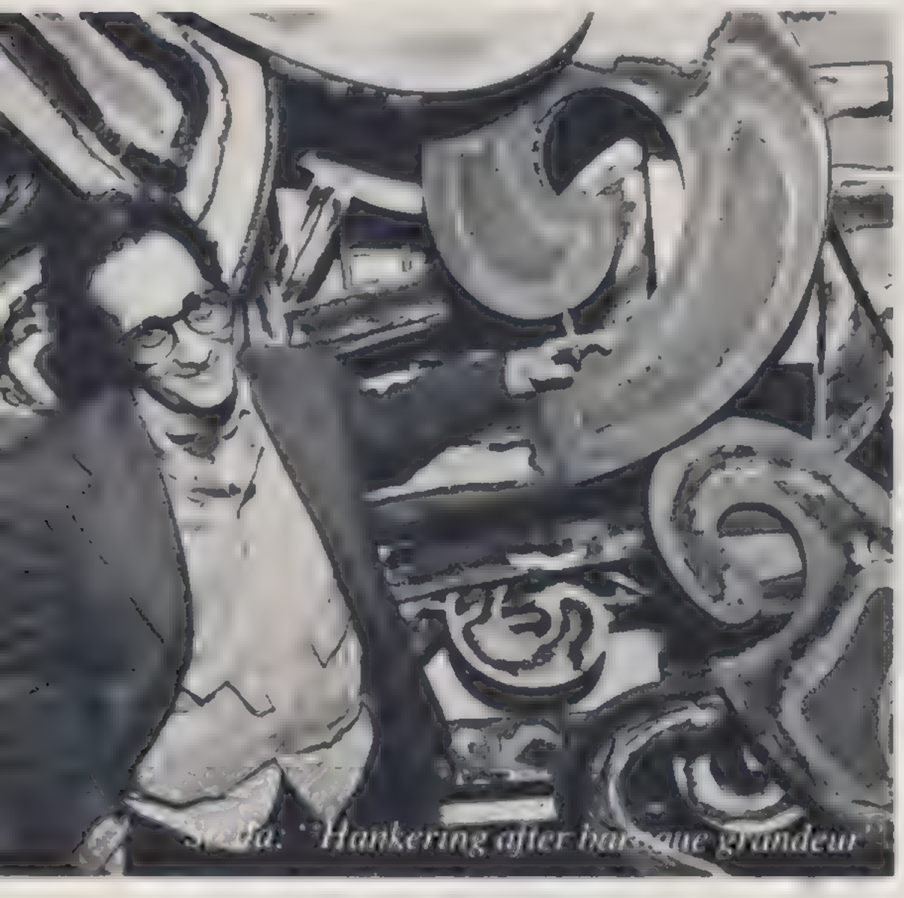
ARNOLD NEWMAN

Greenberg: "He makes us see things anew"

This fall everybody who's passionate about modern art will be diving into new books by the great American critic Clement Greenberg and the immensely influential painter Frank Stella. The first two volumes of Greenberg's *Collected Essays and Criticism* (University of Chicago Press), and *Working Space* (Harvard University Press), the printed version of Stella's 1985 Harvard lecture series, are full of the kind of engagingly original writing on art that's become almost extinct in recent years. Whatever one feels about Greenberg's and Stella's ideas, these books remind us how exhilarating reading about painting and sculpture can be when we're not up against the flat, nit-picking, worry-wart prose of the art history Ph.Ds. Stella and Greenberg go directly to the art—and they draw their own conclusions. As Greenberg says in a characteristically controversial line: "The prime consideration of the student of art is not knowledge of his subject so much as experience of it."

Greenberg's *Perceptions and Judgments* and *Arrogant Purpose* make up a rough-edged literary masterpiece that contains over five-hundred pages of gloriously plainspoken American prose. Editor John O'Brian has gathered everything the critic published during the 1940s, most of it from the pages of small-circulation magazines like *The Nation* and *Partisan Review*. The closing moments of the great age of European modernism and the beginnings of a forceful, independent New York avant-garde come alive in this multitextured chronicle.

Moving pieces commemorate the deaths of



Stella: "Hankering after baroque grandeur"

Mondrian, Klee, and Kandinsky. Quick-tongued attacks explode the neoromanticism, academic surrealism, and museum group shows of the period (his impression of *Fourteen Americans* at NYC's Museum of Modern Art was "a kind of shabbiness, half-bakedness"). He looked back at the paintings of the Old Masters ("heavy and full-bodied and inward") and forward in his impressions of the work of Arshile Gorky ("luscious, elegant, and mellifluous"), Jackson Pollock (who recalls "Picasso's and Braque's masterpieces of the 1912-15 period of Cubism"), David Smith (who produced "an art capable of withstanding the test of international scrutiny"), and the other artists who were soon to be called Abstract Expressionists.

Under the catch phrase "formalism," this view of modern art has become a cliché of college curricula and art magazines. Greenberg believes that "the central premise of painting since Manet, and a great source of its virtues, has been its progressive surrender to, its increasing acknowledgement of, the physical nature of the medium." But the collected essays—which also include pieces on literature and politics—will help a new generation understand how Greenberg came to these important ideas.

The collected Greenberg tracks a rocky journey from the Marxist dreams of the 1930s to the big chill of Cold War America. Though never an orthodox Marxist, Greenberg saw a parallel between Marx's materialism and the Cubists' and early abstractionists' absolute involvement with *materials*—with paint and the flat surface of the canvas. As Greenberg later put it: "Some day it will have to be told how 'anti-Stalinism,' which started out more or less as 'Trotskyism,' turned into art for art's sake, and thereby cleared the way, heroically, for what was to come." For Abstract Expressionism, that is.

Frank Stella is one of the most highly visible members of the generation that came up in the early 1960s in the wake of Abstract Expressionism; and his lectures, originally given in Harvard's prestigious Charles Eliot Norton series, are both an extension and a refutation of the Ab Ex tradition. Though Stella doesn't take on Greenberg directly here, his book is in large part an attack on the idea of flatness with which Greenberg and Abstract Expressionism are generally associated: Stella's lectures are about the search for "working space"—"space that is not compromised by decoration or illustration, space in which the subjects of painting can live."

Clash of the titans: Clement Greenberg and Frank Stella prove that criticism is an art

Stella's concept of working space is pretty close to what most of us would call baroque composition: it's a fluid, curving space that energizes the surface and buckles forward to embrace the viewer. Stella sees the early seventeenth-century painter Caravaggio—whose work is propulsive, full of surprise—as the baroque artist par excellence. He wants to rediscover Caravaggio's you-never-know-what's-going-to-happen-next excitement for modern art—and the missing link Stella holds out for us is the late work of the pioneering abstractionist Kandinsky.

Stella's enthusiasm for late Kandinsky is the surprise of the Norton Lectures. Most contemporary writers, following Greenberg's lead, have seen Kandinsky's final Parisian period as a near failure. Kandinsky's incident-packed pictures have been attacked because they break up the integrity of the surface. But Stella likes the way Kandinsky can *(Continued on page 107)*

TO GINOCCHIETTI
Boslyn, NY - Ruffles, San Francisco, CA - Interpretations, Boca Raton, Fl

Photo Tescani

SPIRIT

Peggy Lauber – **Kate** Age: 4 **Ali** Age: 18 months
Housewife, Age: 32

I'm very physical. I like being healthy so much it makes my husband sick. He's shockingly simple, but I've learned a lot from him about not being afraid to be myself. Kate likes to ride Irish, her favorite horse, and draw queens and princesses with lots of lace and hearts. We call Ali "Big Al" because she's so solid – she once ate 7 eggs in a sitting. I sometimes yell and scream because I'm frustrated with ignorant or stubborn people.

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PEOPLE ARE TALKING ABOUT...

art

(Continued) use the easel "to support a windshield moving through the universe." He says, "We see Kandinsky in front of his easel, at the controls, confidently aware that both he and his painting are in motion."

Anyone who's familiar with Stella's huge, glitzily colored, rampantly illusionistic metal reliefs will have little trouble relating them to the argument of *Working Space*. Stella's reliefs have a bit of the undulating sweep of the baroque figure compositions, and they're decorated with a mass of squiggles and curls and cones that Stella clearly thinks are Kandinskyish. But there's also something obvious and a bit plodding and conventional about the Stellas. The *Working Space* lectures ironically help us understand why these extravagant-looking works are so alien to the spirit of both Caravaggio and Kandinsky—why they're so emotionally dead.

The moderns energized oil painting by going beyond its academic tradition to discover inspiration in *quattrocento* frescoes, Persian miniatures, medieval stained glass, Japanese prints, African carvings. By basing his abstractions on a theory of baroque painting, Stella seems to be forcing the inner logic, the spiritual ethos, out of abstraction. And because his work is abstract, it can never achieve the psychological immediacy of the best baroque art. He is caught in a bind.

Stella's *Working Space*, with its hankering after baroque grandeur, reflects the overbearingly theatrical ambitions of all too many contemporary American artists. Of course Clement Greenberg also believes in a single "Great Tradition." But Greenberg's collected essays demonstrate on every page an originality of taste that explodes orthodoxy. Though he's come a long way from Marxism, Greenberg remains a ferventutopian in matters of art: he makes us see things anew. —JED PERL

music

Mary Martin as Nellie Forbush on Broadway, 1949

Frank Driggs Collection

SOUTH PACIFIC ENCORES

When people say they don't make musicals like they used to, they're probably talking about *South Pacific*. In 1949, Ezio Pinza sang "Some Enchanted Evening" to Mary Martin, and our hearts stood still. She wore a red and white dotted Swiss evening dress, and ingenues of all ages rushed off to Bonwit's and Best's, asking for the Mary Martin dress. When it opened, *South Pacific* had the biggest advance sale in Broadway history, and went on to win the 1950 Pulitzer Prize for drama. But it's the Rodgers and Hammerstein score, full of rhapsody and caprice, that still enchants us.

Now, CBS Masterworks has recorded an all-new *South Pacific* to compete with the Columbia original cast LP. Kiri Te Kanawa is Nurse Nellie Forbush, the cockeyed optimist, and José Carreras, the fortissimo Emile de Becque. Will they replace Mary and Ezio in our hearts? Can the divine Sarah Vaughan sing "Bali Ha'i" and erase the memory of Juanita Hall's Bloody Mary? And let's face it, the big question is: Can the grand Dame Kiri, with her velvet tones and rather hefty Australian accent, make any sense out of a down-home ditty like "I'm Gonna Wash That Man Right Outa My Hair"? We're all gonna find out later this year when the record is released. And we'll get to see how it went when the BBC videotapes of the recording sessions air on TV. —ASHLEY FEINSTEIN

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PEOPLE ARE TALKING ABOUT...

From left: Ross, Wilson and Ballard

music SUPREME INSULT

Diana Ross was a scene-stealing, manipulative, ambitious prima donna, says former Supreme Mary Wilson in her new book, *Dreamgirl: My Life As A Supreme* (St. Martin's Press). The original Supremes, who went on to become the most commercially successful female singing group of the 1960s, had three lead singers (Ross, Wilson, and the late Florence Ballard), but almost from the start Ross set out to take center stage.

"Diane"—as Wilson pointedly calls her throughout the book, recalling her own amusement when Ross announced in an interview that "Diana" was her "real" name—would often arrive at public appearances at the last minute, calling attention to herself by showing up in a dress different from the one the three women had agreed to wear. According to Wilson, Ross threw temper tantrums and fought with other Motown Records' artists; changed the name of the group to "Diana Ross and The Supremes" (supported by her mentor-lover, Motown chief Berry Gordy); eased Ballard out; and actually *pushed* Wilson away from the microphone when they were performing at Motown's twenty-fifth anniversary special in 1983.

None of this comes as a shock. It is, however, the first legitimate confirmation of the rumors that have surrounded the Supremes' legend for years. And Wilson's book is much more than an exposé. She manages to avoid making Ross the real star of the story by providing a wealth of information about the early days at Motown. One reads about the cramped recording studio in the "Hitsville" building at 2648 West Grand Boulevard in Detroit, as well as about the love and camaraderie among such musicians as Marvin Gaye, Smokey Robinson and The Miracles, The Temptations, The Four Tops, Martha Reeves and The Vandellas, The Marvelettes, Mary Wells, and Jr. Walker—many of whom started out together as kids, and wound up making some of the most important music of the 1960s.

There are stories here about the racism Motown artists encountered in the South during their first bus tour in 1962; the awkward meeting between The Supremes and The Beatles (years later, George Harrison told Wilson that The Beatles couldn't believe that "three black girls from Detroit could be so square"); Wilson's torrid affair with superstar singer Tom Jones; delicate references to Motown's somewhat dubious financial practices; and, of course, Wilson's emotional recollections about Ballard's professional demise, and her death caused by cardiac arrest.

But how was it possible that Wilson and Ross, friends since their teens, never spoke to each other about the problems within The Supremes? Wilson admits that she was afraid of making waves; to speak out might endanger the group. During one argument, Ross told her that "you better let it all out, because if you keep it inside, it's gonna hurt you." Obviously, Wilson was hurt, and sixteen years after she and "Diane" parted company, she decided to let it all out.

—LISA ROBINSON

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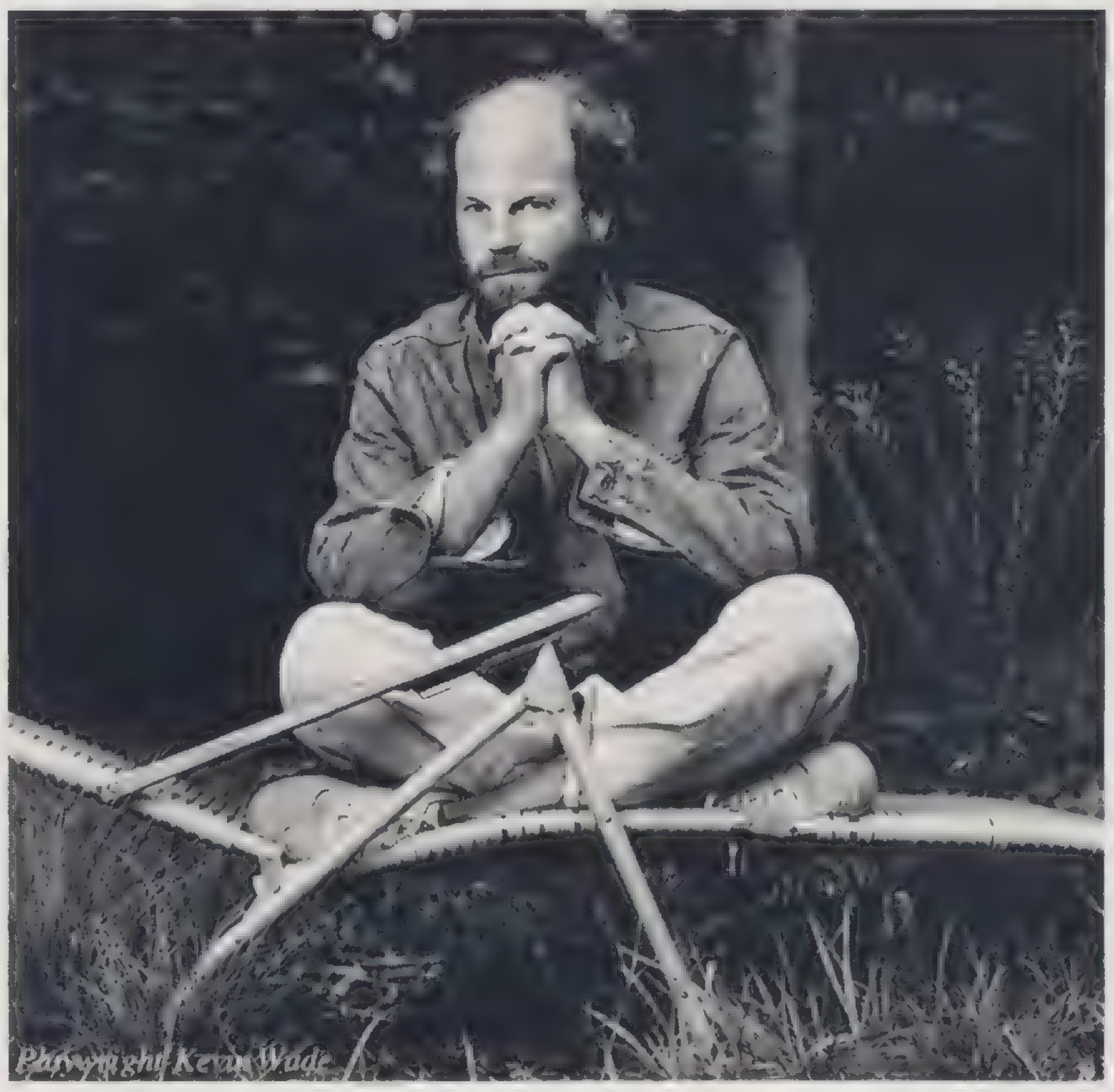
Playwright Kevin Wade

Kevin Wade was an actor. He was a bartender. He drove a taxi and a truck or two. And since 1981, when *Key Exchange* began its year-long run Off-Broadway, he has been a successful, respected playwright. Even John Simon liked his latest play, *Cruise Control*, which will reopen Off-Broadway next month for an extended run.

Like all the smart young playwrights, Wade has carved out his territory. But he populates his world not with Christopher Durang's *familia bizarrus*, or Sam Shepard's American drifters, or David Mamet's Everyman, or A.R. Gurney's overbred WASPs, but with attractive men and women—couples—involved in what he describes as the "futile search for permanence and security. And 'futile' is the operative word."

In *Key Exchange*, an unemployed writer and his freelance photographer girlfriend struggled with all those 'eighties' words: love and dependence, independence and commitment. The movie version of the play, which Wade didn't write, advanced their careers—he became a successful mystery writer and she, a television producer—and significantly bettered their living conditions. As his characters mobilized upwardly, Wade became identified, to his distaste, with that trend to which he will now only allude: "what Doonesbury calls the 'Y word.'

"Some people's problems," he says, "are too provincial to be interesting—like thirty-five-year-old white people with merger portfolio problems. For me, *the* problem for people in their thirties is the search for a sense of permanence, for this illusive sense of a place in the world that is secure and that, for these poor schmucks I write about, becomes less and less available."

In *Mr. and Mrs.*, his second play, Wade wanted to "re-create a Philip Barry comedy of manners," but trying to spin evanescent comedy out of today's tumultuous mores ended up a bit more like the Phil Donahue show than *The Philadelphia Story*. Actually, the central woman character in *Mr. and Mrs.*, a brassy, ballsy newscaster who would give up her honeymoon for a scoop, would do Phil proud.

Strong women are characteristic of a Wade play, as the playwright admits: "My men seem to be somewhat lost. They want something that is right, but they are unable to have it or function with it when they do have it. The women end up looking smarter; they tend to be the voice of reason. For them, everything doesn't have to be black-and-white, which to me is reason."

While Wade's first two plays were essentially character studies, *Cruise Control* works on a broader canvas. "There are a whole lot of people out there," Wade says, "for whom economics —just getting by—is the primary force of their lives: it informs every aspect of their lives. Also, no matter what stratum you're in, sometimes, when you're in your mid- or late-thirties, you look around and say, 'This isn't what I had in mind. It's not working out.' "

And, so, *Cruise Control*: the story of two highly disparate couples who coincidentally boat out to the same isolated spot for a few days of privacy. To the men, the scruffy stretch of beach is heaven; to the women—Linda, a sensible mother, housewife, bookkeeper, and Suze, an assistant manager at a Captain Video—it represents the men's inability to differentiate between dream and reality. (As Suze says when her boyfriend, Rick, describes the place they're boating to as "a little slice of paradise": "Paradise you got at least a three-hour plane ride to, Rick. That much I know.")

The older, straighter fellow, Billy, runs an unsuccessful boardwalk bar he's inherited from his father; he dreams of making it go again, in part for the memory of his dad. Rick, young, punk, hard-living, plans on hitting it big with his rock band, "The Shining." He, too, is trying to make a kind of peace with his father. Explaining the band's name: "That movie *spoke*, man.... You've got a kid, his father's a total alky, mother's a motormouth the father can't stand, the kid's got the talent, got The Shining, only his parents can't see it, they think he's just a pain in the ass, to the point where his father goes after him with an axe! Slice o' life, you know what I mean?"

To Wade, *Cruise Control* is about the impossibility of many of the dreams men hold on to. "In your youth you have a lock on freedom and coolness; the opportunities are boundless, for a kid with a GTO and a good tan and a bartending job on the shore," he says. "This is the land of opportunity—although now this Reagan/Rambo sense of family and born-in-America makes it seem like a P.R. machine. But as you get older, you look at what your shortcomings are and what your failings are and at what eventually informs your life, and it's that realization of limits—and not this vague sense of endless opportunity—that Billy ends up being about.

"The older men get, the more they see their fathers coming out in them. All of a sudden you have a feeling of what you're going to be like when you're fifty."

There's a generational truth to Kevin Wade's plays—much as there is, say, to Neil Simon's, though their work couldn't be more different. But like all good playwrights—all good artists—Wade wants to make us see clearly what habit, laziness, time, and neurosis have blurred.

He claims that his next play is going to be sad:

In *Cruise Control*, Kevin Wade's couples learn that love (and money) has its limits

"It's about a man who goes back to the town where he grew up, and he buys the house that he grew up in, and becomes an avenging angel for all the people like him who were sent out from suburbia with this false sense of Harvard, Yale, the whole success thing."

But Wade thinks that "all the plays seem sad. I'm always a little bit surprised when they're called comedies and I'm this comedy writer."

Certainly, *Cruise Control* is, for all its laughs, a sad play. It ends with Billy staying behind, alone, on his spit of paradise, unable to face the reality, the limitations, of his life. The end of his marriage is as inevitable as the next drink he will take. Linda has tried to help him grow into adulthood, but her own strength won't allow her to wait any longer for Billy to grow up.

Wade agrees: "The power of love—the power of a man or a woman to change his or her partner, to influence his or her partner for the better—is a wonderful thing. But there's a limit to that. And that's the real sadness: there are some things you can't even touch." —SUSAN BOLOTIN

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PEOPLE ARE TALKING ABOUT...

tv

ELIZABETH ZESCHIN. Hair and make-

A ROMANTIC ENGLISHWOMAN

Twenty-five-year-old English actress Jenny Seagrove has the sad eyes and slightly febrile look of a nineteenth-century heroine. So, it's no accident that she's been cast in the two lavish miniseries adaptations from Barbara Taylor Bradford's rags-to-riches potboilers. In last year's *A Woman of Substance*, she matured, over the course of six hours, from a plucky servant girl to a tycoon of a certain age, triumphing over the evil Fairley clan in her ascension to the boardroom. Now, Seagrove returns—phoenix-like—in *Hold the Dream*, the turbulent sequel in which she plays the heir-apparent to her former self. This time, it's not so much a battle of will as festering passions that threaten what she holds most dear—her empire.

—LISE FRIEDMAN

Daniel Massey and Marilu Henner

THE RIGHT FLUFF

Love with a Perfect Stranger, a TV movie on Showtime, is an adaptation of one of those small paperback bundles of wine and roses, the Harlequin Romance, and it's a lot of fun. American biz whiz in tight skirt (Marilu Henner) takes train in Italy to relax; meets rumpled, clowning Englishman (Daniel Massey). In first-class dining room, they squabble; in adjacent first-class sleeping compartment, they toss and turn; love at last in Florence. Will she give up board meetings for her man? The answer, of course, is yes, and rightly so, since her man turns out to be a lord with a house the size of Delaware.

It's the Modern Woman's version of a pretty standard fantasy (to be rich and successful and to meet someone even richer and more successful who sweeps you off your feet in an exotic land so you don't have to worry about being rich and successful anymore), and that's what romance novels are all about: ritualizing standard fantasies. And perhaps because the genre is so very, very ritualized, this film just skips along, jolly and carefree, never pausing to explain. How could this airhead run a huge company? Why does the chairman of the board travel like a junior buyer from K-mart? Who cares? Without the burden of realism to lug around, *Love* zips and swoons and makes jokes. It has the playfulness of an Al Goldstein porn film, although it's not dirty, rarely even steamy. As the Englishman gives the chairman of the board a massage to relieve her executive tension headache, she tells him about her booming fashion business. "Turnover?" he asks. "Oh, about 139 million," she replies. "No, no," he says, pushing her onto her back. "*Turn over.*" All this and Michelangelo, too.

—CATHLEEN SCHINE

THE NORMAN MAILER OF MOMBASA

The Africans, a nine-part documentary on PBS this month, is preposterous, annoying, yet moving. Dr. Ali A. Mazrui, the narrator, is a native of Kenya, a descendant of Islamic rulers, and a professor of political science at the University of Michigan. He treads gently, lovingly, through the vast continent in an examination of Africa's "triple heritage"—indigenous, Islamic, and Western. With his magnificently soft voice (it's a kind of grand murmur) and his grave, dignified manner, Mazrui is utterly different from the usual PBS TV narrator—the dry, ironic Brit—which is refreshing. And the writing is often beautiful, endlessly cultivated without being jaded—a fallen nobleman's display of frustration and pride. "In a continent steeped in artificiality," he says in one episode, "the African family is more real than many of our countries, which were colonially made; more real than tribalism, manipulated by opportunistic politicians; more real than our economies, most of which are mere shadows."

But the show is also wildly illogical, an absurdist, sentimental polemic by a romantic of primitivism. Mazrui is the Norman Mailer of Mombasa.

"Who said nature intended women to be just homemakers?" Mazrui asks as the camera gazes at a woman selling fish on a pier. "Not indigenous Africa." Well, homemakers, no, not really: the women Mazrui extols even above the liberated fishmonger, the traditional African women, till the arid soil and bear children. Dual fertility, he calls it. As for Western progress and liberation, "Secretarial work is less fundamental to human survival than cultivation; office work less central to the human condition than firewood and energy." Mazrui then tells us about a female pharaoh and the Amazon warriors. Later, the camera lingers on an exquisite Somali woman, heavily armed and in battle fatigues; he concludes, "The typewriter has demoted African women to the fringe of society. Perhaps the gun will promote her to the front."

While the slaughter of squealing hogs for pork is depicted as an abominable pollution left behind by the decadent Europeans, the Yoruba women shown inflicting scars on their babies are said to do so "not because they value them less [than Europeans do], but because they love them more." Africa can do no wrong; the West can do no right. He nods understandingly at polygamy, noting in passing that perhaps it's not quite as fulfilling for the wives as the husband. He names circumcision as a glorious African innovation. Mazrui is simplistic and irrational. But sometimes the obsessive thoroughness of his hunt for examples to support his chauvinism, the very intensity of delusion in his judgments, serve as a more eloquent statement of the disaster of colonialism than a far saner pronouncement could.

Mazrui glides through colorfully worded tautologies with the rhetorical might of a great lawyer. Powerful and brilliant, his words, like the words of many great lawyers, are also often wrong. *The Africans* is less a documentary than a softly thundering, extremely disturbing speech.

—C.S.

A woman of Senegal in "The Africans"

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PEOPLE ARE TALKING ABOUT...

tv

Mariska Hargitay

HEADING DOWNTOWN

Jayne Mansfield's daughter is a loquacious, unblond, California nature girl, so unnervingly wholesome that she had to be talked into her first acting auditions because she didn't want to miss her convent school swim meets. Now twenty-two, Mariska Hargitay has a starring role in CBS's new cops-and-robbers melodrama, *Downtown*, as a tough (but of course, achingly vulnerable) tomboy-parolee who scouts for inner-city detective Michael Nouri. Wearing a jeans jacket with sheared-off sleeves, white hightops, and perfect makeup, Mariska is called upon to grunt lines like, "Hey! Who's the men-tull midget?" Not quite Meg, Jo, Beth, or Amy, but the kind of new-wave Maid Marian a little girl could look up to.

Mariska's mother died in a car accident when her daughter was three and a half. "It's weird to grow up not really knowing someone, but hearing about her constantly," she says. Her father, Mickey Hargitay, a Hungarian body builder and former Mr. Universe, raised her, under wraps, in West Hollywood. "But people were always asking me, 'Are you going to be an actress like your mommy?' I'm sure that has something to do with who I am now," says Mariska, who gushes about her UCLA drama classes the way one would about a lover. "I mean, it's like fate or something, you know?"

—DEBORAH MASON

dance

GOING NOWHERE SLOWLY

A dancer walks across stage to a waiting chair, but does not sit in it. Instead, she walks back to the side of the stage and disappears. When she returns, she brings another dancer with her, until there are five, each sitting in her own chair, moving with molasses-like slowness. One sits still; one touches her breasts; another covers her eyes; another throws back her head and holds her sides in anguish. The fifth dancer starts to move from her chair.

For the next hour, the texture of these movements shifts from sleepy laziness to slavish repetitiveness, the dancers move in and out of their chairs, the audience waits and watches, hoping that some change will come; of course, little does.

In the dances of Anne Teresa de Keersmaeker, the twenty-six-year-old Belgian choreographer whose *Rosas Danst Rosas (above)* will be performed by her company, also named Rosas, at The Brooklyn Academy of Music's Next Wave Festival from October 28 to November 2, a wink is as good as a nod, a grimace, or, for that matter, any other movement. It's not that De Keersmaeker's dances aren't filled with movement: they are, a full gestural catalogue of fear, boredom, isolation, and vulnerability.

De Keersmaeker has said in interviews that her work combines aspects of two very contrary traditions. Drawing on the work of American minimalists such as choreographer Lucinda Childs and composer Steve Reich, De Keersmaeker emphasizes the structures of everyday movement and repeats them ad infinitum, with almost imperceptible changes, until the audience perceives a shift in the emotional climate.

De Keersmaeker's work also heralds the rise of a specifically European approach to postmodern dance, in that she addresses the historical isolation of European youth. To American audiences, it may well seem that the only relationships allowed are static and doomed to repetition. Her dancers do not walk, so much as limp across the stage, crippled by their own psychological and political histories.

It is almost as if De Keersmaeker has struggled to find a *coup de théâtre* that would exceed the boundaries of dance, and finding none, decided simply to show how tripped-up she had become in the attempt. No doubt, this is one of the strains of trying to ride the Next Wave before it comes to its crest. —CRAIG BROMBERG

Top: ELIZABETH NAPLES. Hair and makeup, Ron Lewis for Bruno Le Salon. Bottom: JEAN-LUC TANGHE

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PEOPLE ARE TALKING ABOUT... photography

TIMELESS CHIC

It is 1934. Model Peggy Leaf in a dress by Rouff, her hands loosely clasped, looks up in a worshipful attitude as if imagining an ideal. Just behind her, something like a plaster cast of a fourth century B.C. Hermes looks down over his hefty but harmless torso, as if meditating on one of the perishable things of this world. He is the ghostly presence of the body; she is the embodiment of chic. And though she is alive and he is mere decor, they share, within the pages of a fashion magazine, a peculiar equivalency.

The photograph was taken by George Hoyningen-Huene, a Russian-born Hellenophile, who between 1928 and 1936 gave fashion photography a new look, combining chaste, "precisionist" simplicity with grandiose art-historical allusions, most specifically to Greece's golden age and to French neoclassical painting.

Whether Peggy Leaf poses in the shadow of Hermes; or a nameless model affects the same columnar composure as the Charioteer of Delphi, the appeal to high art is the same. Hoyningen-Huene establishes the esthetic terms of the photograph and the esthetic character of the clothing, lends them an exclusivity and, ultimately, an authority that transcends our fad-bound powers of discrimination. Such photographs seem to say, "This dress is timeless, yet can be worn by a mere mortal." They also say that fashion is an ongoing cultural concern, an art, in fact, and is not to be segregated from what has been deemed more worthy of appreciation.

It is ironic that Hoyningen-Huene's invocation of ancient Greek art should look so dated now. When he calls up the works of neoclassical and modern masters the results are different. Well-known figures from the more recent art-historical past are not used just as decor, they are impersonated. Lisa Fonssagrives in an evening gown by Vionnet does an excellent imitation of David's portrait of Mme Récamier, and Mlle Diplarakou (Miss Greece!) does a fine impersonation of David's Mme de Verninac.

Sometimes Hoyningen-Huene is not so obvious in his allusions, but causes us to speculate on what other artwork one of his photographs reminds us of. So it is with his famous "Swimwear by Izod" (1930), in which two figures seem to sit on a diving board and gaze out to sea. (In fact they are sitting on a rooftop and stare at a parapet that serves as a distant horizon.) The figures remind us of Henry Moore's sculpture—without reminding us of any particular piece. And that is part of the photograph's power; it seems to benefit from an entire vision, share in its glory, rather than depend on the authority of specific works whose veneration serves only to diminish it. But "Swimwear" also moves us because it monumentalizes with great simplicity a dignified and available privacy. The similar size of their bodies, the similar bend in their arms, even the shared highlights in their hair, draw the figures together into a bracketing of the small space between them, defining it as their space, and declaring everything else as remote.

Hoyningen-Huene's use of line and shadow in even the smallest details establishes a compositional serenity that must be the most highly nuanced homage to good looks ever. On the other hand, it might be that just such concern is what makes everybody beautiful in Hoyningen-Huene's photographs. Whatever the case, it is certain that he brought to fashion photography a stylishness and originality that has rarely been encountered since, and exploited the resources of austerity with a poignancy that has remained unmatched. He was, in the realm of fashion photography at least, as Richard Avedon said: "The master of us all." —MARK STRAND

"The Photographic Art of Hoyningen-Huene" with text by William A. Ewing will be published this month by Rizzoli

Classic composure: an evening dress and cape by Patou, 1936

A new book celebrates Hoyningen-Huene's transcendent fashion photographs

Actress Miriam Hopkins adorns a roadster, 1934

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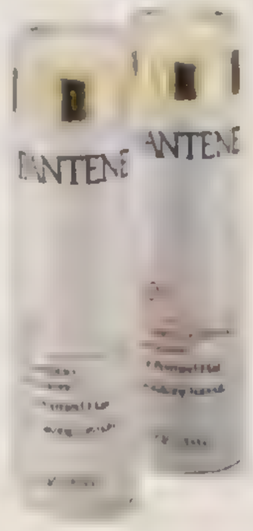

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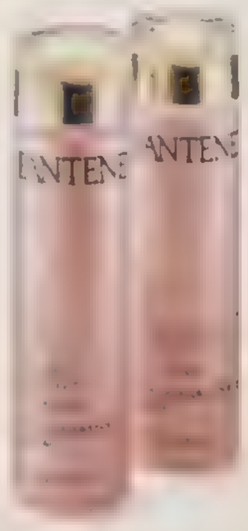

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HOW SHOULD WE DECIDE?
BIOETHICS ON TV

Today's sophisticated medical techniques force us to increasingly difficult questions about life and death. Ten exciting television seminars probe for answers

BY LEONARD C. LEWIN

During the last ten years, you have been hearing about—or even experienced—a new area of medical problems not widely discussed before, except by a small group of professionals. "Bioethics" is no longer a strange term of abstract-sounding jargon. It is a discipline that deals with the increasingly difficult judgments about right and wrong that have accompanied the spectacular growth in the capabilities of modern medicine to extend and preserve life, as well as to bring it into being. The more advances, the more new problems.

At what point is it right or reasonable to bring a defective fetus to term? Who decides, and on what basis? Who gets the first available organ transplant? To what extent has the recent growth of malpractice suits made medicine better or worse? What are the options for the ill and aging grandparents, and how should they be chosen? It is perhaps ironic that the expanding discussion of bioethical issues made necessary by the new technologies has finally brought some of the old questions out of the classroom and into wider public examination: confidentiality, the patient's right to know, the second opinion, the woman's right to make decisions about her own body, and much more. And now bioethics has advanced from in-house seminars to the print media and, finally, to a new and exciting television series.

Managing Our Miracles: Health Care in America—ten parts (an hour each) scheduled to start about now on public television—deals with bioethical issues, half of which don't actually stem from developing medical "miracles": those about confidentiality in general, battered children in particular; malpractice; AIDS; and smoking. The others attack the problems centered around organ transplants, the artificial heart, defective fetuses, the right to die, and "The Business of Medicine." (I especially regret not yet having seen the last one, which I would hope meets the issue of a real national health system head-on.)

The format is simple. Fifteen or sixteen panelists are sitting at fixed desks in a rough semi-circle, in what might be a law-school classroom. Pacing about the small arena before them is a "moderator," who fires questions at them individually, in no predictable order. The inquisitor, for that is what he really is, sets the scene quickly with a hypothetical case. He then develops the first responses into increasingly complex ramifications. Arguments break out among the panelists, often heated, but not discourteous. The interrogator intrudes frequently, especially when he thinks a panelist is oversimplifying a question or trying to get off the hook.

In the first case in the first program, "Truth and Confidences," about a patient's right to privacy, a machine operator is not responding well to treatment for severe epileptic seizures. He wants to go back to work for four months, after which his seniority will entitle him to transfer to a job where neither he nor the worker next to him will be at risk. He is certain he will be fired if his employer knows about his illness, but the employer will see the doctor's report to the insurance company. Will the doctor protect him from this for these few months, one way or another?

Various strategies are discussed, but none of them work. There is agreement that the doctor must sign the form, with the correct diagnosis, and cannot lie about it. "Lie? Lie? Why don't you just say 'unwell'?" asks the interrogator. The doctor says that would be a lie also; and, it is pointed out, the insurance company would not accept that. Moderator: "You have this pathological desire to be accurate." Doctor, goaded: "No, I'm a doctor, not a lawyer."

If the format seems familiar to you, you probably saw episodes from PBS's *The Constitution: That Delicate Balance* during the last few years. That series transformed abstract questions of constitutional law into lively television, without condescension, and without simplification and hyperbole.

Both series come from the same source. The full name: Columbia University Seminars on Media and Society, Graduate School of Journalism. The seminars, originally sponsored by the Ford Foundation, were begun in 1974 and first presented for media and professional groups; Columbia has been conducting and videotaping them since 1981. These videos have been seen by university groups, and some have been shown on television, usually on PBS. In addition to the current series and *The Constitution*, there have been shorter ones on libel, on the relationship of the media to the military, and on how the media deal with business, with privacy, and with terrorism.

The originator and director of the entire program is Fred W. Friendly, of Columbia's journalism school, who also provides some commentary in each of the individual hours. Friendly was the producer of the famous *See It Now* series, with Edward R. Murrow, in the 'fifties, and was President of CBS News from 1964 to 1966.

Why does this series work? I think the answer is show-business simple—casting and preparation. The panelists are a mix of physicians, lawyers, public officials, ethicists, journalists, administrators, theologians, and others; many of them have two or more areas of special competence. All of them are thoughtful, articulate, opinionated, and quick to respond. Although the panels vary with the topics, there are quite a few repeaters. In the five tapes I was able to see there were several appearances each by Supreme Court Justice Harry A. Blackmun; Willard Gaylin, M.D., President of The Hastings Center (for bioethical research); Surgeon General C. Everett Koop; Arlene Violet, Attorney General of Rhode Island; Arnold Relman, M.D., Editor of *The New England Journal of Medicine*; Congressman Barney Frank of Massachusetts; Ted Koppel of ABC News Nightline; Governor Richard D. Lamm of Colorado; and others less well- *(Continued on page 152)*

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BIOETHICS ON TV

(Continued from page 148)

known to the general public.

But the moderators are the stars who make the programs move. They are carefully prepared on the substance and medical accuracy of the questions they will pose. The three principal interrogators are Professors Arthur R. Miller and Charles R. Nesson, of Harvard Law School, and Benno C. Schmidt, Jr., then Dean of Columbia University Law School, now President of Yale University. Quick, well-informed, aggressive, witty, always in control, any of them would make hash of the carefully dramatized histrionics of Perry Mason and his emulators. It's a good show.

Good show? After all, we are considering a

"The moderators are the stars . . . quick, aggressive, witty, in control"

series of programs dealing with serious matters, not some new sitcom. But the issues are presented honestly, effectively, without talking down to the audience, and, above all, provocatively.

The object of the programs is to make the viewers think for themselves about the issues, not to promote anyone's point of view. But I'm not shy about promoting my own, which is that provoking independent thinking about a controversial subject is the first legitimate object of presenting it. And these programs do provoke, rather than conclude, quite deliberately. I had the feeling at times that some participant (one with whom I agreed, of course) must have ended up with such a convincing conclusion that the editors left it out. Perhaps not, but I often found myself asking for more! more! toward the end of a program, when it seemed to me that just a few more exchanges would square things away. (I understand that a thirteen-hour series on ethics is in the works, which may take some of the issues dealt with here further along. If so, I'd like to be there.)

The varied attitudes of the physicians were revealing. Some, clearly, would go to great lengths to avoid being the bearers of bad news; some tended to patronize decisions made by the elderly. Both groups were put down deftly by Dr. Gaylin. Many assumed superior wisdom in nonmedical aspects of their treatment (doctor knows best); some tended to moralize their judgments. But none took their problems lightly. Congressman Frank was cogent in exposing the inequities of some solutions offered. Justice Blackmun was, of course, judicious, but also witty. Attorney General Violet was ready to prosecute.

Anyway, see it now. ▽

VOGUE, October, 1986

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OR AN EVENING STYLE, FIRST;

THEN JUDGE WHETHER YOU

WANT TO MAKE AN

APPOINTMENT FOR A CUT....

At one time, there was a single hair look, a "style" that defined a season, a year. Today, while there are trends—to **hair with more length, more natural-looking haircolor, blunt or layered bangs**—there is nothing "styled" about the most attractive hair.

Consider the two looks at left, each a variation on the changes you'll be seeing this fall—both understated, *un*contrived, almost classic looks. The modern point of difference in the cut, *top*, by Daniel Philips at Parachute: the hint of "sideburns" that frame eyes, soften a blunt line of bangs. In the cut, *bottom left*, by Gad Cohen, Gad Studio, NYC, bangs with a different proportion, layered into wavy hair for versatility. . .bangs that can be brushed forward or back; even, for a total change of look, parted at the side or in the center. In both cuts, hair is long enough to pull back into a pony-tail or chignon, anchor with an oversize bow for an instant, almost effortless change at night.

Today, the question of **when to make a change in the length, the look of a woman's hair** is a very individual one. As Mary Farr of NYC's Kenneth salon sees it, the time to consider a change is "when you feel your hair needs a 'lift.' The answer doesn't have to be dramatic; cutting a few layers can make a difference." Beverly Hills stylist Allen Edwards makes *subtle* changes in his client's hair every six months. **Another modern option: gradual changes** in hair's shape, proportion, achieved over the course of several haircuts. The idea, says stylist Gad Cohen: "for a woman to continually re-evaluate—with her stylist—changes in her hair's line, shape, so she never ends up with a change she doesn't like."

Bow trends: it began with Chanel's classic, in black velvet...a fast way to polish a look. Now, bows are everywhere—in sizes, textures, even "alligator." One "turner": the oversize rhinestone and black taffeta clip-on, *above*, (Whittall & Shon).

DEJA "DO"

"Beehive", the Off-Broadway musical revue at NYC's Top of the Village Gate, is a tribute not only to '60s rock 'n roll but to the era's top female vocalists —Diana Ross, Brenda Lee, etc.— and their distinctive styles. Using a clever wardrobe of wigs, designed by Stanley Crowe, the very talented cast of six women impersonate these girls of rock 'n roll, parodying the "high" artifice of '60s hair—teased, lacquered into "beehive" shapes, about which there's an amusing song. Sketched, an '80s version, done by Alexandre for fashion designer Angelo Tarlazzi, using a modern accessory —a hairpiece, pinned on top.

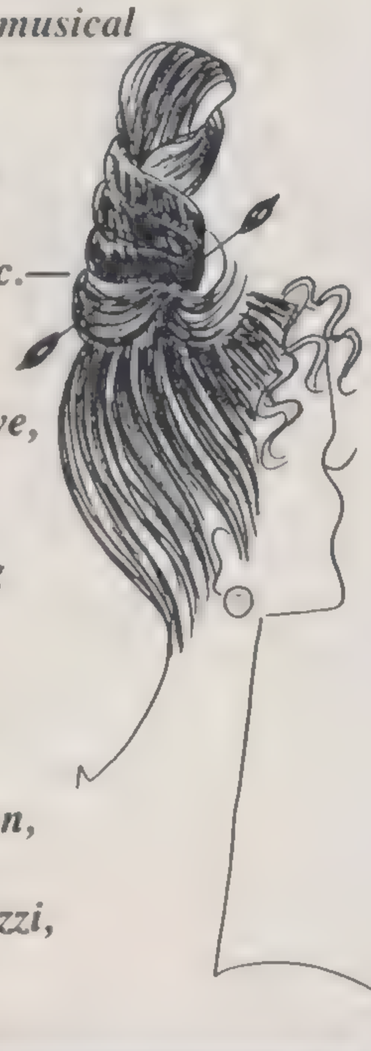

Photo left KING, makeup, Kevyn Aucoin. Sketch, top • ROGER DUNCAN

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EYES ONLY

Makeup finds . . .
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makeup and glasses

Glasses tend to make eyes more obvious; but, depending on your prescription, eyes may look slightly smaller or larger. If you have an interesting frame shape/color, you may not need any eye makeup at all. If lenses diminish eye size, a little eye makeup can help to make eyes appear larger; but a light hand is crucial.
Opt for colors that enhance natural eye color. Highlight only one eye feature—brows, lids, or lashes. Don't overdo mascara, which can rub off on lenses. Subtle change that adds definition: frames that don't cover brows. After applying makeup, blend thoroughly; double-check with glasses on. Modern day, now: a natural brow, unmakeup-y eye, interesting, matte-finish mouth.

Glare fix

For women who read a lot, who need to improve night-driving vision, eyeglasses with nonreflective multicoated lenses cut glare (about 8 percent) and can improve visual comfort, says Steven Rosenberg, O.D., 10/10 Optics, NYC. Drawbacks: nonreflective coated lenses tend to show scratches, require more care.

airplane eyes

During long flights, low humidity in airplane cabins accents the symptoms of dry-eye syndrome by causing a substantial increase in tear evaporation, says Virginia Lubkin, M.D., associate professor, ophthalmology, Mt. Sinai Hospital, NYC. "Best defense: a few drops of an artifical tear substitute (at pharmacies). If you wear contact lenses, be sure to clean them before you go. Soft lenses may exacerbate the dry-eye problem because they absorb tears more rapidly. If irritation persists, remove lenses and wear your glasses. Avoid dehydrators—alcohol, coffee; drink plenty of water. See your eye doctor if the problem persists."

Eye-makeup news: *False lashes—spikey to wispy (Lancôme)...Eye ease: puffy-eye calming gel (Elizabeth Arden)...Finds: blond, brunette, auburn brow liners (Germaine Monteil); dramatic mascaras (Estée Lauder).*

Trend: glasses as jewelry, as earrings, sketched *above* (Robert Warner, NYC). Also seen: glasses pins and real sunglasses attached to Jean-Paul Gaultier's black bomber jacket.

Sketch RODGER ...ly Art

Top photo, ERIC BOMAN, hair, Odile for Bruno Dessange, makeup, François Nars, glasses, Sanford Hutton for Colors in Optics, jacket, Donald Brooks. Details, last pages

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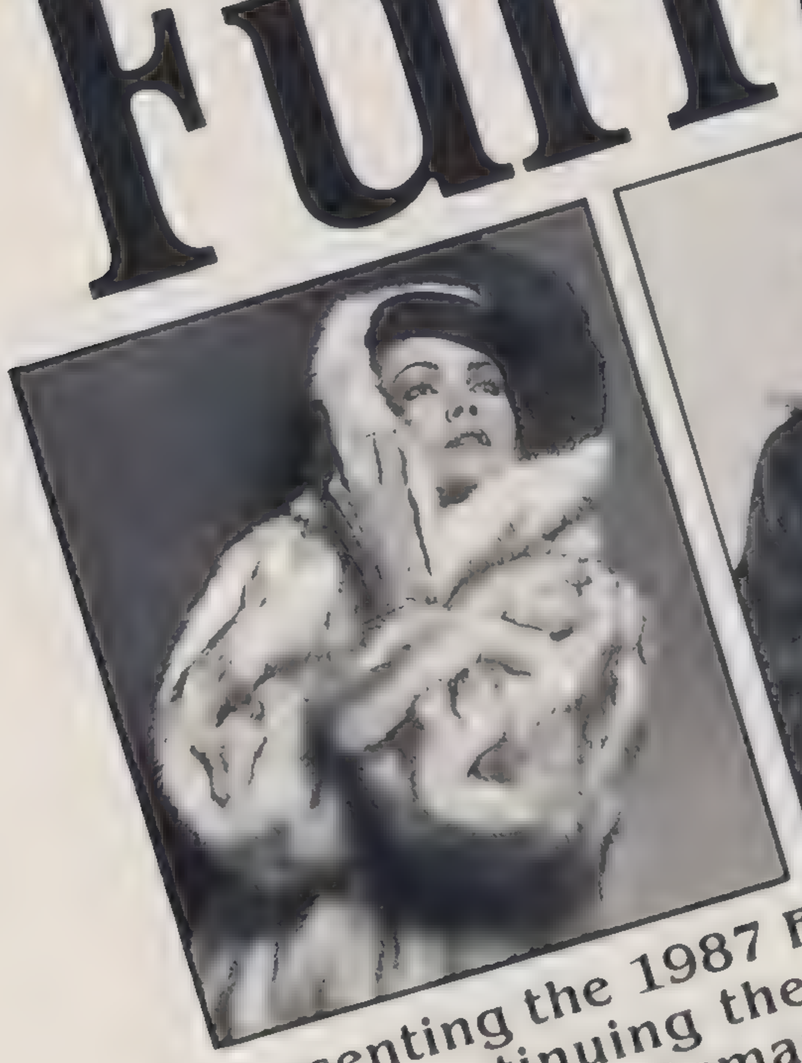

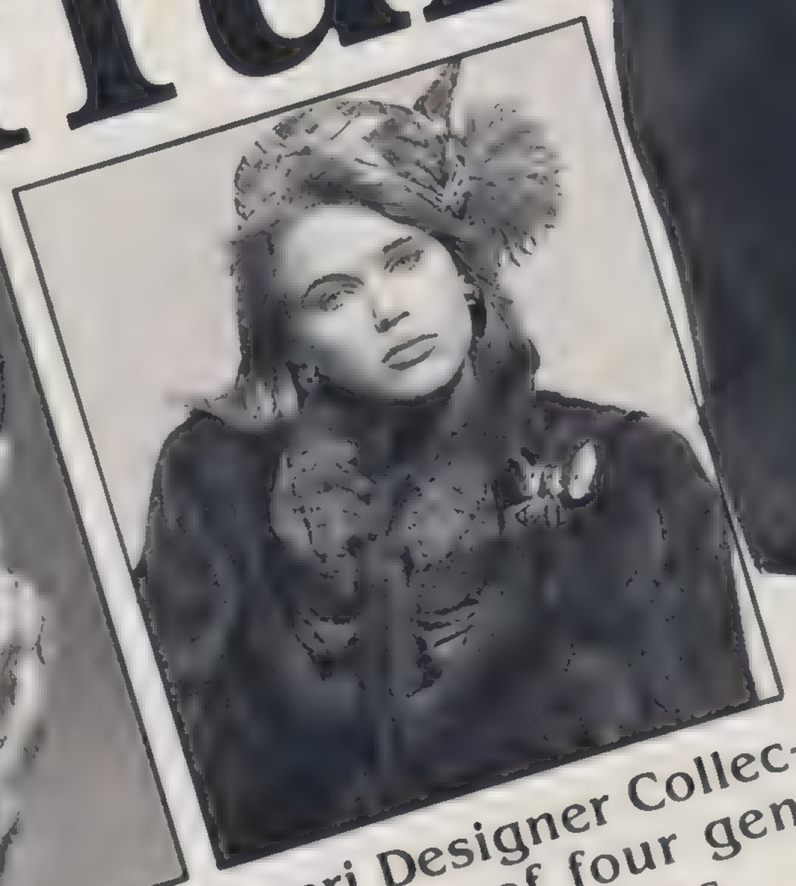

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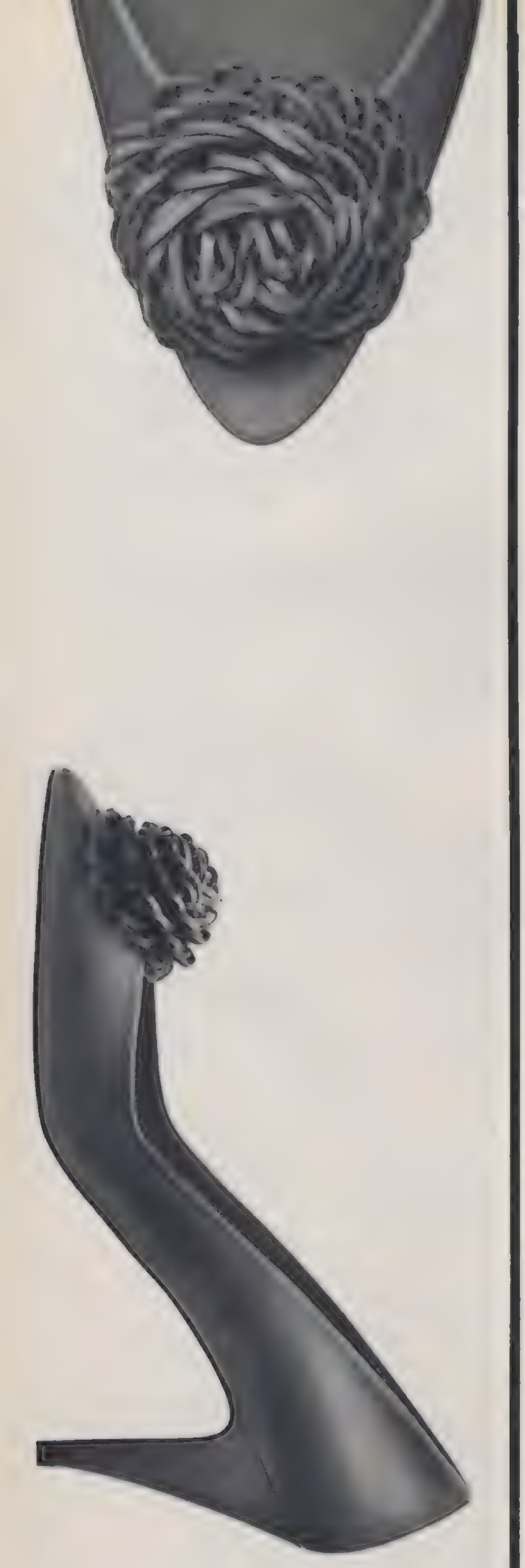

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horoscope

BY ROCKIE GARDINER

October's Astrological Weather: Premonitions of difficulties—real and imagined—characteristically accompany total eclipses. The two this month (a solar on the 3rd, a lunar on the 17th) are no exception, even though they will not be visible in the Western Hemisphere. Libra, Taurus, Pisces, and Sagittarius find comfort in one another. But everyone blames Aries and Scorpio for the hostilities that erupt in the third week when Mars and Pluto are at odds. Wounds will heal at Halloween.

LIBRA September 23-October 22 The eclipse of the Libra sun on the 3rd heralds major changes for the coming year. During the next four months, while your Venus ruler settles in your house of feelings and finances, you'll be more persistent and manipulative while chasing your heart's desires; in short, you'll be more like a Scorpio. Get away the weekend of the 11th to celebrate your birthday, indulge your incorrigible romanticism, open your mind to new ideas. Your diligent efforts finally provide a solution to a long-standing financial problem on the 30th.

SCORPIO October 23-November 21 Expect all the other signs to be justifiably jealous while Venus lingers in your sign for three long months. Around the 20th, as Mars and Pluto, your powerful co-rulers, infuriate everybody, you'd be wise to stay out of airports, away from appliances, and very careful of what you say. After the sun enters Scorpio on the 23rd, you'll feel safe, blameless, and eager to go after a purely personal goal. Once the sun magnifies Pluto's obsessive nature on the 30th, 'tis the season to be selfish.

SAGITTARIUS November 22-December 21 The high point of the month comes over the long Columbus Day weekend as the Libran sense of fair play supports your humanitarian ideals. That's when a recent acquaintance may present you with an opportunity to play a significant role in an important social event. The month's low point is reached on the 20th when ambitious Mars in your money house urges you to act without thinking. This can create a serious financial problem that results in sharp words and bad feelings between you and an old friend.

CAPRICORN December 22-January 19 Impulsive Mars moves into Aquarius, the sign that governs your personal possessions and feelings, on the 8th. For the next two months, you may be utterly enthralled by antiques-hunting or playing with the latest electronic equipment. Career or parental pressure intensifies during the lunar eclipse on the 17th, heading you toward a volatile confrontation about money on the 20th. Sidestep the issue if you can until the 30th, giving you and a trusted colleague time to devise a successful strategy.

AQUARIUS January 20-February 18 During the first three weeks, while the sun is in Libra, people will go out of their way to help you. Around the 12th, as the sun supports your Uranus ruler, you'll shine at a gathering of intellectual peers. Although Mars in your sign increases your physical energy for the next two months, it also makes you accident-prone. Literally watch your step—the ankles are especially vulnerable. As the month ends, foreign visitors, professors, or your in-laws block your best intentions.

PISCES February 19-March 20 You'll have two distinctly different career opportunities this month: the first appears around the 12th and requires quick thinking; the second depends on your ability to maintain harmony under pressure—your Neptune ruler at work on the 26th. Business partners are squarely behind you when they see your joint financial situation improving in the second week; a loan may come through by the 30th. While Mars is in a murderous mood on the 20th, a friendship may be at risk. Patience and tactful avoidance are your best means of defense.

ARIES March 21-April 19 There'll be a big change in your attitude during the second week as your Mars ruler moves from conservative Capricorn, where it's been for six months, into risk-taking Aquarius. You may now abandon the predictable routine of your present position for greater independence, i.e., working free lance or part-time; but don't try to reform a Scorpio around the 20th: as Mars provokes his Pluto ruler, an emotionally charged situation could have violent repercussions. *(Continued on page 164)*

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HOROSCOPE

(Continued from page 162)

TAURUS April 20-May 20 For the first three weeks your organizational skills flourish, enabling you to balance work and health regimens, children's schedules, and a busier social life with ease. However, after the sun enters Scorpio on the 23rd, your attention centers on your partner, whose questionable behavior culminates at Halloween. Because your Venus ruler will be in your marriage house for the rest of the year, use your formidable feminine wiles to combat any competition—real or imagined.

GEMINI May 21-June 21 A romantic relationship grows more intense once your Mercury ruler enters Scorpio on the 3rd. Don't be too concerned if you can't quite fathom your emotions—Pluto's compulsive quality makes it difficult for even a know-it-all Gemini to verbalize her emotions. Mid-month an attractive career opportunity opens up in research, health care, film, or music. It's astrologically acceptable to use your good looks as well as your brains to get this job because Venus' love of beauty merges with Mercury's wit the weekend of the 18th.

CANCER June 22-July 22 The two eclipses—a solar on the 3rd, a lunar on the 17th—accentuate your innate ability to forsee future trends. During these two weeks, pay marked attention to your hunches, because one of them could be your shortcut to success. This is also an excellent time to travel for business or visit old friends and neighbors. Just avoid putting your partner and your parents in the same room on the 20th, when Mars and Pluto are at odds. Glamorous surroundings make for a romantic and memorable interlude over the last weekend.

LEO July 23-August 22 You are liable to be unusually vulnerable when your sun ruler is totally eclipsed by the Libra new moon on the 3rd. Keep family obligations to a minimum until the full moon eclipse on the 17th restores your emotional strength. Aggressive Mars, moving into Aquarius in the second week, adds a sense of adventure and independence to intimate relationships; it might also lead you into battle on the 20th. Save your apology for the 30th, when the Scorpio sun merges with Pluto's healing powers. A short trip at this time could be the spiritual tonic you need.

VIRGO August 23-September 22 This month is excellent for financial matters. Negotiate for real estate or major household items between the 5th and 12th, but be sure that all contracts are signed before your Mercury ruler turns retrograde on November 1st; otherwise there'll be innumerable hassles and delays. A business partnership is favored on the 14th, but avoid speculating on a stock—or any form of gambling—around the 20th. During the third week your lover needs your full attention. As the month ends, ask for a raise—your earning potential will be at a yearly high.

VOGUE, October, 1986

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Q&A BEAUTY

Hard-water advice . . . reducing pore size, stretch marks

Q I recently moved to an area with hard water. My hair has become limp, and my skin feels dry, even itchy. Could it be the water? If so, what are my options?

A Several cities around the country have what is known as "hard water," which has a high mineral-salt content. According to Nia Terezakis, M.D., clinical associate professor of dermatology, Tulane University: "When calcium, magnesium, and iron salts in hard water mix with the alkaline ingredients in soaps and shampoos, they leave a residue on skin and hair. Most soaps and shampoos are now designed to work in hard or soft water; but if your hair doesn't feel clean, using a low-alkaline shampoo (labeled pH-balanced or low pH) will help. Try also rinsing hair with the juice of a lemon or a diluted teaspoon of vinegar."

Skin will benefit from switching to a milder, non-alkaline soap or using makeup cleanser to counter dryness. Applying bath oil or a non-perfumed moisturizer to damp skin after showering will also help. "Keep in mind," adds Dr. Terezakis, "that dry, itchy skin is just as likely to be caused by over-cleansing and rough handling."

A water softener can also turn hard water soft by filtering out salts. Remember: soap and shampoo lather easily in soft water, so use less; rinse thoroughly.

Q I have always had large pores; now, I seem to have more. What causes pores to form or enlarge? Can anything reduce them?

A According to dermatologist Paul Lazar, M.D., professor of clinical dermatology, Northwestern University Medical School: "The skin has a certain number of pores and never develops new ones. Pore size, however, is directly related to the amount of oil skin is producing. An increase in oil causes pores to enlarge and can be associated with several causes: diet, stress, certain medications, skin conditions (such as rosacea, which is common in adults and resembles acne); and other medical factors that influence hormonal activity."

Anything that causes the skin to temporarily swell, such as astringent or moisturizer, will make pores *appear* smaller. Surgical procedures are *not* recommended; and no surgical procedure will permanently reduce pore size.

If pores are enlarged, it is important to keep skin very clean; because dirt or debris makes them seem even larger, says Joe Melnik, director of research, Erno Laszlo Institute. "Using powder over makeup or moisturizer will make pores appear smaller (any shine on the skin emphasizes them)." A pore-minimizer or "shake-it" lotion also helps. These are oil-free, have a powder base to check shine, are tinted to even-out skin color. (A good choice: Erno Laszlo's Normalizer Shake-It.)

Q I'm in the early stages of pregnancy and have noticed some skin changes—itchiness, stretch marks, discoloration. Are there any special creams, tips for me?

A Itchiness and stretch marks, particularly on abdomen and breasts, are common skin problems during pregnancy. "As skin stretches to accommodate the growing fetus, an itching reaction can result," said Mary Wilson, M.D., clinical instructor in obstetrics and gynecology, College of Physicians and Surgeons, Columbia University.

Moisturizers made specifically for use during pregnancy (e.g., those from Cyesis) may be soothing, but "most oil-based moisturizers would probably work as well," said Sharon B. Diamond, M.D., clinical instructor of obstetrics and gynecology at the Mt. Sinai Hospital, NYC. "Most creams would probably be safe for pregnant women; but hormone-containing products should be avoided, as they might upset a fetus's hormone balance." If itching persists, see your doctor.

Stretch marks are difficult to prevent. Many women have a genetic predisposition to them, but it is possible to *minimize* them. "Keep total weight gain within twenty-five to thirty pounds; regular exercise helps to keep skin tone firm," suggested Dr. Diamond.

Hormonal changes in pregnancy can also produce an increase in pigment formation on skin. "Pregnant women may notice that moles and nipples darken. They also may experience increased sun sensitivity that can result in irregular burning or 'chloasma,' in which a dark patch forms on one part of the face," said Dr. Diamond. "This patch also occurs in some women who use the birth control pill. Sometimes it disappears after a woman delivers her baby or goes off the Pill, but not always." Try to avoid sun exposure during pregnancy; use a sunblock. Alert your doctor to any changes in color of skin or moles. ▽

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LETTER FROM PARIS

The shock of the blue: The post-'68 generation tries to reconcile lurid cocktails, faded jeans, Molière, Marx, and the end of ideology.

BY JOAN JULIET BUCK

This school year begins with a paradoxical agenda and contradictory currents. A Socialist President with a conservative Prime Minister (and conservative government) constitutes something called *cohabitation*. Although in America cohabitation is one of the few remaining romantic goals, for many in France the word also means that people born in North Africa will move in on the same floor and start cooking offensively spicy foods. Businessmen who had discovered that socialism eventually was good for the stock market can no longer thrill themselves by explaining this to their friends. Steadfast conservatives can no longer complain about the way things are going because they are now supposed to be in charge. The extraordinary feeling of creative release that was due to Jack Lang's encouragement of the arts and his astounding budgets as Minister of Culture has given way to the fear that one might have left home without identification papers. Law and order are more important this time around than culture.

Béatrice Dalle, the star of a new film by Benéix ("Diva").

In the last year a profusion of new magazines has added to the cacophony of attitudes at the newsstands. The two most interesting are *Globe* and *L'Autre Journal*, a weekly on rough paper that carried a lengthy, dawdling conversation between Marguerite Duras and President Mitterrand in its first four issues. (One would like to see the equivalent conversation between Joan Didion and Ronald Reagan.) *L'Autre Journal* is steadfastly left-wing; not so *Globe*, a monthly that was born last November. *Globe* is glossy and unafraid. When President Mitterrand appeared in *Globe*, he was interviewed by the actress Valerie Kaprisky, the singer Renaud, and the lead of the group Telephone, which proves a different approach to power. *Globe*'s readers, according to Georges-Marc Benamou, the twenty-nine-year-old editor and founder, are the post-1968 generation: a constituency of young people who are as fascinated by Vienna as by rock-and-roll. (If they are fascinated by Vienna, it is because of the massive exhibition at Beaubourg, which convinced us all that psychiatry, decadence, Klimt, and the watercolors of Adolf Hitler were somehow keys to the present.) Benamou believes in *cohabitation* as a reconciling of opposites: "Socialism and capitalism, Chanel and jeans, Marx and Wall Street. This generation has a memory, but they live in the present. The choice for the young had been between *bon chic, bon genre* regression or fluo-rock decadence. *Globe* rejects both; our way is more tortured."

The godfather of the magazine is the "new philosopher" Bernard-Henri Lévy, who contributes a monthly column, as does Pierre Bergé, until now known solely as the guiding force of Saint Laurent; he is revealed in these columns to be a literary commentator of astounding delicacy and strength.

When Benamou talks about the post-'68 generation, he is talking about the end of ideologies. (*Ideologie* being French for security blanket.) In Benamou's terms, the opposites that must be reconciled, held in tension, are Schönberg and Elvis, McLuhan and Gutenberg, and masculine and feminine values.

Tenue de soirée, Bertrand Blier's film about the homosexual seduction of a timid husband, was significant, as far as I can see, more for its symbolic use of a certain color than for its sexual intrigue. When Gérard Depardieu advances on poor little Michel Blanc, he is holding a cocktail made with blue Curaçao, and the chemical glow of that blue says everything about acts against nature. This is not an isolated blue: J.J. Benéix's film *37.2 le matin* is more the story of Curaçao blue and stringent yellow than it is the story of the characters (played *(Continued on page 172)*

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PURE VIRGIN WOOL

LETTER FROM PARIS

(Continued from page 170)

by Béatrice Dalle and Jean-Hugues Anglade). The color turns up everywhere, always the same shade. It is a rallying color for those same young people who last year were wearing the fluorescent green of the 'fifties to show their sense of history. It's the blue of video-bars, an unsettling, aggressive blue—a blue as acid as lemon yellow, its frequent partner. Curaçao blue—a mean, cold blue, distant and shocking—has become an important symbol to young people, almost as important as the color red was sixty years ago. Even at the Musée des Arts de la Mode, where the Saint Laurent exhibition expands on his shows at the Metropolitan Museum of Art in New York City, the models for the raffia and wooden-bead "African" dresses are Curaçao blue.

The whole main room of the Saint Laurent show is devoted to the "*smoking*," the designer's seminal contribution to cross-dressing for women. But that ambisexual point was, oddly, made by a Vionnet dress in the previous show, *Moments de Mode*. It is the most beautiful in a group of white Vionnet dresses, the paradigm of everything about the 'thirties. Made in 1935 for a Mrs. Brodie, it suggests green lawns, an ocean liner, a statue made flesh. The top looks like a handkerchief that blew across the model's torso and is held there by the will of the wind; and the skirt is heavy, tight at the hips, and long. It has the self-sufficient grace of a Tanagra sculpture, the arrogance of an Olympic champion. The contrast between the precisely stitched skirt, which allowed no accidental indecency, and the casual abandon of the top, make this a dress for some stalking virgin queen.

Then, I saw a white porcelain statuette in the window of the Galerie Landrot that appeared to be wearing the same dress: the feeling of antique lightness and prewar patrician blondness was identical. It turns out to have been made by one Gerhard Schlipstein for Rosenthal in 1925; it was shown at the Leipzig fair of 1926. And it represents not some budding fascist goddess, nor a virgin queen, but a prince. If you look closely, he has a boxer's nose and thighs too powerful for croquet.

And one of the most popular commercials last year was a short musical by Etienne Chatilliez for Eram shoes, in which the boys wore fake red Chanel suits and bows in their hair and the girls wore black men's suits. They all kicked up their heels in front of the Trocadéro, where the statues of men and women wear neoclassical draperies.

Inversion of the sexes has become shorthand for anarchy. The tradition of transvestite shows has always existed in Paris; one of the best of these was La Grande Eugène, a troupe founded in 1971 by a painter named Francis Savel, who changed his name to Franz Salieri (Mozart's rival, yes). The star of La Grande Eugène was Jérôme Nicolin, who as "Belle de Mai" had many a confused heart crying out for him. The spirit of La Grande Eugène lives on in mainstream cabaret: L'Alcazar, a nightspot on the Rue Mazarine, has a new show conceived and directed by Salieri, with the assistance of Nicolin. (Having triumphed as a socialite spaniel with lesbian leanings in the Tse Company's *Loves of a Pussycat* a few years ago, Nicolin says he has given up acting. Between high heels and a dog mask he never had it easy.) The Alcazar show turns Ooh-La-La and the classic idea of French cabaret into a series of interlocking jokes, so full of reference and sly allusions that it's like a course in the history of style—musical, theatrical, and visual. The finale contains a salute to the spirit of the Folies Bergère, which is represented by a heap of old feathers and spangles wafting past the stage on a tray.

Even the ideology of tackiness is falling apart. Rumor has it that the Moulin Rouge is going to close; tourists no longer come to Paris to see a flash of nipple. There is a strange Americanization in Paris: not only the fast-food chains but a Disneyland planned for Marne La Vallée, which until now was mainly known as the site of some of Ricardo Bofill's massive architecture. While the government stations run Brazilian soap operas, the new stations (Canal + and La Cinq) show *Kojak* and *CHiPS*. American video clips make La Six indistinguishable from MTV, save for some rarefied shorts that might not pass American censorship. But when you see lighters in the *tabac* inscribed with 'SIXTIE'S (the French have never understood where to put an apostrophe), it's clear that invoking the

It is a beautiful warmth that begins on the lips,

80 Proof Cognac, Imported by © W.A. Taylor & Co., Miami, Florida 1986

mediocre is an unsatisfactory pursuit.

When everything disperses, the sap returns to the classics. Moments of great pleasure in the last theater season were given by the exquisite lieder recitals at the Théâtre de l'Athenée, where Peter Schreier sang Schubert's "Winter Journey" and Hermann Prey sang the songs of Hugo Wolf. This season the Lundis Musicaux at l'Athénée open with Barbara Hendricks and include Brigitte Fassbänder and Montserrat Caballé. An unusual and moving play was *Elvire Jouvet 40*, the dramatization of a series of classes that Louis Jouvet, the great actor-manager, gave to a young student on how to play Elvire in Molière's *Don Juan*. The classes took place over the year 1940: the actress learning Elvire finally attains the maturity that allows her to master her part, and when she puts on her coat to leave, a student once more, she wears a yellow star. It is September, 1940. The play will be on again in Paris this fall.

A great surprise last winter was at the Comédie-Française, where Christian Rist, a young director-actor, put on an hour-long play from Francis Ponge's prose poem about soap. (Ponge sought to create the things he was writing about only with adjectives and analogies.) Written during the war when there was no soap, *Le Savon* is a precise description of what soap is and what it does in water. One actor played the poet, while two actresses played clean water and soapy water. It ended with the cast blowing bubbles.

Christian Rist is thirty-two; he heads "Le Studio Classique," which exists as a series of workshops to study the texts of Molière, Corneille, and Racine. Rist, this year, put on *Les Amoureux de Molière*, a compilation of love scenes from Molière's plays, which has already been revived twice. "The French classics were thought of as so many sleeping pills," says Rist. "The influence of the theater of liberation was to turn people away from French authors." Rist's dedication to his dead authors approaches passion. "In the classic theater you have people who express their positions to each other in strong terms: they are never beside the point. But language itself became confused with rhetoric, which served power: the church and the state. But since 1968, the values of the church and the state are no longer the dominant values, and one can defend that language again. . . . The values that classical language had seemed to express are no longer values of oppression. You can enjoy the language for its beauty, its delicacy, its expressive force. The thing is to provide an esthetic pleasure each second.

Rist is about to take his troupe to Africa, to perform Molière in front of village audiences. "I'd like to make the playing more violent and primitive, less refined. I want to do something with more blood." Already, hearing Rist's actors (particularly the excellent Tonie Marshall) play Molière is as exhilarating as hearing the best Royal Shakespeare Company performance; and when Rist returns, he will perhaps have started to bring together the opposites of blood and language. Each works in his own way. ▽

A wholly feminine Vionnet dress (c. 1935), left, and its china counterpart, a prince's robe (c. 1925).

Dress CICERONE Détails, last pages Statue JEAN-PIERRE MASCLET

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What's the difference?

Jean and Liz Sagal. Identical twins. Yet there's a difference. They feel it. They see it.

Turn the page to find out…

Woman to Woman

Merle Norman ma

What's the difference?

Liz Sagal knows. Six weeks before these photos were taken, she began using Merle Norman cosmetics, skin care and—something new—The Difference™ Total Health and Beauty Supplements from Merle Norman.

Six weeks later, Liz says she never felt better, never looked better. Her twin sister agrees. What made the difference? We think it has a lot to do with the unique way we approach beauty at Merle Norman. We look at the whole picture. The total you. Cosmetics, skin care and vitamins for your outer beauty. Your inner beauty, too.

Which led us to introducing The Difference. We went to a prominent physician for the formulations. And to a woman nutritionist to supervise their production. The result is The Difference Total Health and Beauty Supplements.

The Difference supplements provide all the vitamins and minerals essential for clear skin, shiny hair, strong nails, good posture and a healthy metabolism. Each convenient daily packette contains six easy-to-swallow soft gels. Together they give you more nutrition than any multi-vitamin alone.

Even the soft gel itself is nutritious. It supplies you with an essential nutrient, linoleic acid, which acts like a "moisturizer from within" to keep skin smooth and healthy-looking. Every formula in The Difference line has this beneficial difference.

Merle Norman has developed The Difference because vitamins are essential to your total well-being and beauty.

Calcium plus Vitamin D
For strong teeth, good posture.

Minerals
8 minerals essential to proper metabolism

Vitamin C with Iron
For healthy red blood cells, gums and teeth Important to collagen production

Magnesium
Also important for strong bones

Multivitamin
12 essential vitamins. For vision, proper growth, cell maintenance Healthy skin, hair, nails Essential to converting food into energy

Two other important dimensions are skin care and cosmetics. And Merle Norman has years of experience in both. Whatever your age or skin type, Merle Norman has a skin care system for you. One favorite is the Luxiva® line of collagen-enhanced treatment products. Once again, Merle Norman is at the forefront of skin care technology with the introduction of Luxiva Energizing Concentrate. A rare combination of vital nutrients, soluble collagen and ginseng extract.

But, as every woman knows, nothing makes a difference quicker than makeup. And Merle Norman is the place to go for that lift only fresh color gives. A new lipstick? Our new Performance lipstick comes in six luscious long-wearing shades. Our shadows and blushes come one, two or three to the kit. Your choice of the latest shades and the greatest classics.

Best of all, when you shop for cosmetics at a Merle Norman Studio, you don't have to make momentous decisions alone. Like deciding which lipstick shade goes best, even under stark fluorescent lights. At Merle Norman, you get friendly advice and helpful makeup lights. You can ask the Merle Norman beauty advisor about your skin's needs, about makeup shades and application, and now, even about vitamins. It's all part of Merle Norman's woman-to-woman service and total approach to beauty. It made the difference for Liz Sagal.

Let Merle Norman make the difference for you, too.

kes the difference.

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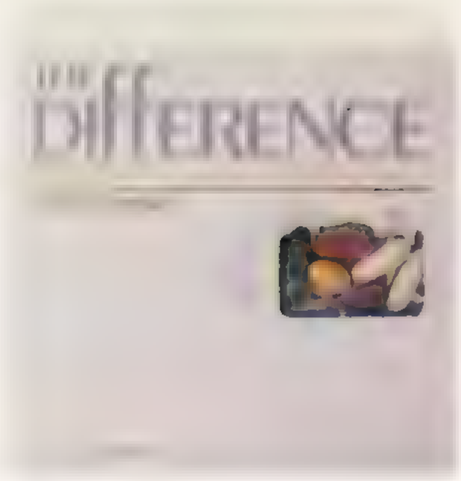

All the vitamins and minerals a woman needs each day—in six nutritious, easy-to-swallow soft gels.

Vitamins and minerals for the entire family.

If your life circumstances make above-normal nutritional demands, you may benefit from the six additional supplements in THE DIFFERENCE line. Or you may want them for your family.

We want you to look your best and feel your best. That's why Merle Norman makes THE DIFFERENCE for you.

Anti-Oxidant Vitamins Beta Carotene, Vitamins C & E
Research indicates these vitamins may protect body cells from damage caused by aging and pollutants.

Balanced Calcium Plus
Each soft gel provides as much calcium and Vitamin D as an 8-ounce glass of whole milk.

Vitamin E
Research indicates Vitamin E is important to the healthy functioning of all body tissues.

Multivitamins with Minerals
Two daily provide the basic essential vitamins and minerals. Good for family nutrition.

Vitamin C
The body cannot store Vitamin C so it must be supplied daily.

Stress Vitamins
Especially for people under unusual physical stress. A balanced B formula.

No added starch, salt, sugar or preservatives.

TWO MONTH'S CALCIUM FREE WITH $12 MINIMUM PURCHASE.

From September 1 through October 31, Merle Norman will give you a 120-gel bottle of Balanced Calcium Plus **free with any $12 minimum purchase from THE DIFFERENCE supplement line,** when you mention this ad. This $6.50 value is available only at participating Merle Norman Studios. Call 1-800-421-2010 for the one nearest you. In California, call 1-800-262-1734. Limit one per customer, while supplies last. Offer differs in Canada.

10/86

Woman to Woman

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between us

BY LORRAINE DAVIS

IN HER OWN WORDS...

"Today's woman is much less likely to be a 'man junkie'—that is, to feel addicted to a man, to feel that she has no identity without a man. If men had ever realized how little it mattered *which* man, they would realize that this change is to their advantage, too. I'm sure they want to be loved for themselves and not for their professional prospects." —*Gloria Steinem, speaking to the National Association for Female Executives*

"My confidence comes from my accomplishment, but you can't accomplish anything without making mistakes. Women take mistakes too personally. If you send a signal of weakness and insecurity, other people will treat you that way; confidence in yourself builds confidence in your abilities from others. We need to learn how to turn our mistakes around." —*Jewell Jackson McCabe, president, National Coalition of 100 Black Women*

"To me, providing economic security and getting women in policy-making roles are the important issues. There's a different perspective that women bring. When I was feeling demoralized, a friend gave me a quote from the poet Louise Bogan: 'No woman should be shamefaced when attempting, through her work, to give back to the world a portion of its lost heart.' We're intellectual, but we also bring heart to the world; that's important." —*Mary Rose Oakar, Congresswoman from Ohio*

YOU COULD BE A STAR

The ubiquitous TV tube is the fastest way to tell the world about your pet cause—whether it's your company's new product, a volunteer organization, a community service, or anything else you might want to advance. And you can reach this vast audience "for free" with the help of a book by insiders Wicke Chambers and Spring Asher, two Atlanta, Georgia, women who produce *Noonday*, on WNA-NBC-Atlanta.

TV/PR: How to Promote Yourself, Your Product, Your Service, or Your Organization on Television (Chase Communications, 1776 Nancy Creek Bluff N.W., Atlanta GA 30327) tells just what free television exposure can do for you and exactly how to go about getting this publicity, including ways to develop "visuals," practice your answers, and choose clothes and makeup to appear on camera.

Ms. Chambers and Ms. Asher teamed up eighteen years ago to put skills they acquired in volunteer work into a business partnership that has produced several books and ten years of award-winning television shows. Their book leads you "from media kit to media moment" with professional thoroughness and skill. And we can all use their advice on how to get people to return that first important phone call: "Pique an interest, create curiosity. . . . Then be sure there is someone with a pencil or an answering machine to take the call if you are away."

NAIROBI PLUS

Harking back to the "World Conference to Review and Appraise the Achievements of the U.N. Decade for Women" last year in Nairobi, the American Association of University Women's Educational Foundation, along with fifty other organizations, is sponsoring a sequel on October 17–18 in Washington DC: "Equity by 2000—Meeting the Nairobi Challenge," a conference with speakers (government officials, business and community leaders, scholars), workshops, and all participants working to design a recommended action plan for women in the U.S. For information: AAUW, 2401 Virginia Avenue NW, Washington DC 20037; (202) 785-7799.

STACKING THE CARDS

When you are at a "networking" event where business cards get exchanged, take a few extra seconds each time you're handed one to write on the card's back the date, place, and a fact or two about the card-giver. Then when, many meetings later, you look in your card file, you'll remember who she was. This tip came from Diane Davis, a founder of the Roundtable for Women in Foodservice.

NAMES TO KNOW

This fall, the National Women's Political Caucus expects a two-fold increase in the number of females seeking political office. As we go to press, about two months before the on-sale date of the magazine, they have endorsed at least thirty women candidates for election in 1986. A partial list. . . For the **U.S. Senate**: Barbara Mikulski (Dem., MD), Harriett Woods (Dem., MO), Jill Long (Dem., IN). For **U.S. Congress:** Barbara Boxer (Dem., CA), Cardiss Collins (Dem., IL), Patricia Emmerich (Dem., IL), Chesi Lee (Dem., WI), Lynn Martin (Rep., IL), Jan Meyers (Rep., KS), Elizabeth Patterson (Dem., SC), Olympia Snow (Rep., ME), Wilma Woodward (Dem., NC), Bella Abzug (Dem., NY), Polly Baca (Dem., CO), Delores Battalia (Dem., NY), Pegge Begich (Dem., AK), Carrie Francke (Rep., MO), Barbara Greadington (Dem., FL), Nancy Johnson (Rep., CT), Barbara Kennelly (Dem., CT), Christine Niedermeier (Dem., CT), Rosemary Pooler (Dem., NY), Barbara Ross (Dem., OR), Marge Roukema (Rep., NJ), Claudine Schneider (Rep., RI), Pat Schroeder (Dem., CO), Louise Slaughter (Dem., NY), Faye Williams (Dem., LA).

For names of state and city candidates in your locality, call NWPC, (202) 898-1100.

WHAT "SELF HELP" REALLY MEANS

With more and more women working for pay and taking charge of their own financial resources, philanthropy in America has made a new turn: Just two years ago, programs for women got less than 4 percent of the money raised by private foundations; only .3 percent of corporate gifts went to "women's causes." But in the last decade, funds devoted to helping women have burgeoned; and now sixty-five groups belong to the National Network of Women's Funds (c/o Women and Foundations/Corporate Philanthropy, 141 Fifth Avenue, NYC 10010) and use its information clearinghouse. According to a report of the National Committee for Responsive Philanthropy (2001 S Street, NW, # 620, Washington DC, 20009), last year women's foundations and fund-raising federations raised almost $4.8 million in gifts and pledges, distributed $1.1 million to programs serving and run by women; these amounts are expected to double in 1986. In addition to soliciting money from individuals and corporations, four women's federations have found payroll deductions lucrative, and more groups are adopting the idea.

The member agencies of the federations in Seattle, Philadelphia, Washington DC, and New York City—unlike traditional foundations, which give out one-time grants—provide long-term operating support. And the funds' causes are as diverse as coast-to-coast geographical distribution: e.g., social and economic equity for women, battered-women's shelters, family-planning clinics, rape crisis centers, and economic-development programs that help women make a go of their own businesses.

MANAGING your money

BY MARION ASNES

WHEN TO SELL YOUR STOCKS

For many people, it's much easier to buy a stock than to sell one. Yet selling at the right time is an important skill: until you sell, the money you've made from investing is merely an abstraction, a "paper profit." The sale of a stock makes those gains into a reality.

Martin Zweig, Ph.D., editor of a highly respected stock newsletter and author of *Winning on Wall Street* (Warner Books), has some general guidelines for reaping profits—and limiting losses—that any investor can use. "An individual stock is affected by the activity of the market as a whole," he says, "so if the market doesn't look good, I'd think about selling some stock." If the market is falling, Zweig explains, investors should cut their losses and sell stocks that they think are not secure, and then wait until they feel it's safe to buy stocks again. Clues that the market is due for stormy weather: rising interest rates and erratic stock market averages.

Another time to sell a stock is when the conditions that attracted you to it no longer exist. "If the stock's price rises so high that it's no longer a good deal, it's time to sell and collect your profits," Zweig says. One way to gauge whether a stock is becoming too expensive is to watch the "price/earnings ratio" (the value of all of a company's stock divided by its earnings) listed in newspaper stock pages, and compare it with those of other stocks in the same industry. If one stock's p/e is much higher than the others', it may be overpriced.

Protecting your money, Zweig says, requires you to develop the discipline to let go of stocks that no longer suit your goals. For safety's sake, he uses "stop orders," which instruct his broker to sell automatically if a stock falls to a certain level, pegging them at 10 to 15 percent below the stock's purchase price. When the stock rises, Zweig raises the "stop" too, which insures that he will keep some of his profits. "It's better to sell too much stock than not to sell enough," Zweig believes. "I see selling as an opportunity to do something new with my money."

NEW, ALL-AMERICAN GOLD

The Canadian Maple Leaf is the most popular gold coin today, while the Chinese Panda—with its little bear swinging from a bamboo shoot—is probably the most delightful; but the brand-new U.S. gold coins that will be introduced this month, this country's first "bullion" coins, are certainly the most patriotic pieces an all-American gold bug can buy. According to Donna Pope, director of the U.S. Mint, the face of the new coins will bear the celebrated figure of Liberty designed by Augustus Saint-Gaudens in 1907 for the twenty-dollar gold piece. Collectors call the Saint-Gaudens design the most beautiful American coin ever made.

The new gold coins will be issued in four sizes: one ounce, one-half ounce, one-quarter ounce, and one-tenth ounce. Although the coins will have face values assigned by Congress ($50, $25, $10, and $5, respectively), the actual prices of the coins will fluctuate along with the "spot," or wholesale, price of gold bullion.

Investing in gold is gaining popularity among women, Pope says, because women are diversifying their investments as they get more money of their own. It should be remembered, however, that most people buy gold because they like it, and secondarily as protection against inflation; buying gold to trade is strictly for professionals.

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SHOPPING FOR GREAT ADVICE

Anyone with money of her own must occasionally place herself in the hands of experts—accountants, attorneys, and brokers, for starters. Usually, the advice you're given is satisfactory; but how do you know that an expert merits your trust?

"Going to a financial adviser is like going to a physician," says James Cloonan, president of the American Association of Individual Investors. "You can judge the advice you receive by educating yourself, at least a little bit." Cloonan suggests that anyone starting to invest break the process into stages. The first stage is deciding how to allocate your money: here, you'd turn to accountants, lawyers, planners, or best of all, investment advisers, although their services are the most expensive, Cloonan says. Whoever helps you plan your general investment strategies should ask a lot of questions, starting with your aspirations, preferences, and worries. Then, she or he should respond to you—to fit suggestions to your needs, instead of trying to fit you into a preconceived plan.

The second stage of investing—picking out the instruments you want, whether they are stocks, bonds, insurance policies, etc.—calls for another group of advisers, Cloonan says, who will require more direction than the generalists you use in the planning stage. "This part of investing is much easier, especially if you develop a *(Continued on page 184)*

"I didn't invent water, I perfected it."—Erno Laszlo

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The Erno Laszlo Institute

MONEY

(Continued from page 182)

consistent goal that you can pursue over several years," he observes. When selecting purchases, of course, you need a broker; but Cloonan points out that most brokers are primarily salespeople, not advisers. "A broker can give you information, but I don't think that brokers are in the business of advice, unless they have specialized," he says. The tip-off that a broker should not be handling your money: promises to double your money in a short time, or to get you super yields with no risk. "Those are signals to end the conversation," Cloonan says.

The simplest way to verify whether the advice you get is working is to evaluate your gains regularly by comparing them with the growth of the Standard & Poor's 500 average, the benchmark used by investing professionals. In fact, a new breed of mutual funds, called "index funds," matches the Standard & Poor's 500 by buying the same stocks. (Two such funds are Vanguard Index Trust and Merrill Lynch Equity Income Fund.) According to Cloonan, index funds may perform better, over the long run, than most mutual funds—and most investment advisers.

CDs—FROM HERE TO MATURITY

In the 'seventies, people would lapse into shock when they saw the precipitously rising sticker prices on new cars; today, investors have a similar reaction when they look at interest rates, which can't seem to stop falling. Purchasers of certificates of deposit, especially those who bought long-term CDs in the early 'eighties, are especially vulnerable to this problem when the CDs mature. The obvious solution: get the money out of the bank and into something else. The hitch: banks are not required to notify their customers when CDs mature, so those who happily arranged in years past to have their CDs renewed automatically may be feeling burned today.

According to the Federal Reserve, there are few laws or regulations governing certificates of deposit, and the courtesies many banks extend to their customers—such as a postcard notice that a CD is coming due—are the result of competition, not coercion. To keep depositors happy, many banks allow a grace period of seven days or so after a certificate of deposit is renewed, during which time a customer can change her mind and demand the money. If the bank has no instructions for handling a maturing CD, it is supposed to keep the money in a non-interest-bearing account until it is claimed.

Once the CD has been renewed and the grace period is over, a depositor who wants her money back will pay a penalty unless she has a very complaisant banker. Legally, it's up to the owner of a CD to watch over its fate. However, if a bank is not willing to follow instructions, consumers can register a complaint with the Federal Reserve, which monitors bank practices across the country. ▽

VOGUE, October, 1986

Helmut Newton/*"L'Ultime Séduction." Paris.* 1985.

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Color options . . . style specifics . . . hair-dryer safety

SPOT STYLING *gives versatility to below-shoulder hair. For the illusion of short hair, above, blow dry bangs; smooth the rest of hair back with mousse, pin up . . . right, pomade on ends gives some "control" to loose hair.*

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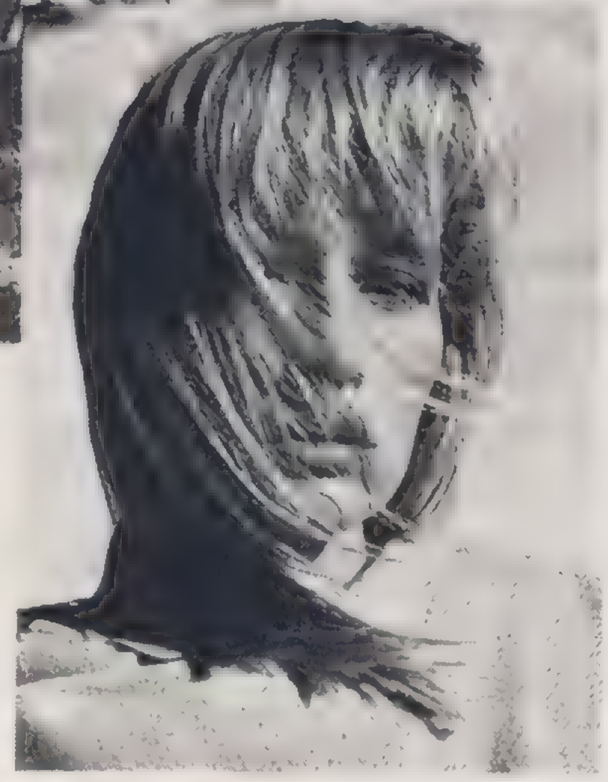
The decision *not* to color your hair is as important as deciding *to* color it. If hair is damaged, dry, letting it grow out *before* coloring can improve the final effect. If you're growing out haircolor: placement and intensity of touch-ups need to change slightly. . . .Hair care is never more important than if you color *and* perm. French hair pro Alexandre's new *pre*-shampoo conditioner helps to restore moisture. Colorist Ron Fay (at Richard Stein's salon, NYC) works with a stylist who trims hair ends while color is "setting," so long hair has fewer split, broken ends. . . . How often to color? Experts say never more than four times a year.



WAYNE MASER

HAIR-DRYER SAFETY Hair-dryer instructions have always been straightforward: unplug after use; don't operate near water. Yet, each year, an estimated thirty accidental deaths (mostly of children) occur. The danger: even when a hair dryer is switched "off," if it accidentally falls into a bathtub, it can electrocute a person in the bath. Available now: a safety hair dryer (Sunbeam's Safe Idea) with a lock/squeeze handle, which, when released, automatically turns off; and which, the manufacturer says, poses no danger when immersed in water in the "off" position. Added safety: Installing a ground fault circuit interrupter (which helps to prevent electric shock) in your bathroom. . . **BUTANE CURLING IRONS:** Braun tested theirs packed in a suitcase in an airplane cabin, and found that it won't do more damage than "singe" clothes if accidentally left in the "on" position. But because butane is flammable, there are certain precautions, especially when traveling by plane. The Federal Aviation Administration allows one butane curling iron per person on airplanes; but the iron must be in checked luggage (not carry-on), cover securely placed; butane refills are *never* allowed. (For more information on hair appliance safety, contact the Consumer Product Safety Commission, 1/800-638-2772.)

Hair, Pascal Crucq for Bruno Dessange, makeup, Andrea Paoletti Top photo, sweater, scarf, Perry Ellis Sketch, ANDERS WENNGREN

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LAW & WOMEN

DIVORCE TODAY: WOMEN IN THE RED

Women won "equality" in divorce—but they still don't know how to protect their financial rights.

BY MARION ASNES

Until recently, men and women shared some traditional assumptions about marriage. Once the wedding bells had pealed, the happy couple set up housekeeping. The husband worked, the wife kept the house running smoothly, and each took care of the other until death did them part.

In the 'eighties, more than a million couples divorce each year; and afterward, women tend to tumble down the economic ladder. Most women lose their financial security after they divorce simply because they had been married to it; working women who are married typically earn much less money than their husbands do. According to recent Census Bureau figures, the median annual income of all married women is less than $11,000—regardless of how much their husbands earn. Single, they could barely afford to survive. Solvency is even more precarious for women who have no income at all—long-time homemakers and mothers who stay home with young children, whose contributions to their households are not quantifiable and so tend to be undervalued by judges, husbands, and often themselves.

Many women blame the new divorce laws—and, perhaps, the feminists who pushed for them—for their financial peril. With today's "no-fault" divorce, marriage is less secure an institution than it used to be. Also, men's sense of responsibility for their wives and families has weakened—fewer than half of divorced men pay all their child support—and many women feel that legal equality in divorce means, in the real world, that their prosperity will be snatched out of their hands.

"Equality is in some ways a step down for a woman," says Raoul Lionel Felder, a matrimonial lawyer in New York City. "Today, a woman is no longer the court's darling; she's not going to be cared for. Women, generally, have a mistaken belief that somehow they will be accorded reparations for the terrible things they've gone through; but the amount of fault, of emotional violence, in a marriage has a very limited role in the process of divorce now. This places the lawyer in a difficult role: I'm no longer going off to trounce a varlet for my client; I'm merely the agent of an impersonal, meat-grinding system. This unemotional aspect of divorce is distasteful to many women, so we start off poorly."

When they campaigned for more liberal divorce laws in the 'seventies, feminists pointed out that affluence gained from a husband's earnings lasts only as long as the husband, and that women need financial security of their own. The new laws include "equitable distribution," which gives judges the power to divide a family's property in accordance with each spouse's contribution to the marriage.

Designed to get more property into women's hands, these new laws are, however, more difficult for women to use. Getting divorced, now, is strictly business, a power struggle and a money game. Strength—in terms of financial awareness and legal savvy—is what counts in modern divorce.

"Equitable distribution has made divorce like a Turkish bath: the clients leave their stuff outside the bath house, and grab for the clothes after the bath," Raoul Felder says. Women who hand their economic independence over to their husbands when they marry will enter divorce proceedings at a decided disadvantage. And they will get little sympathy from the legal system, which looks on their years of serving their families as years spent "doing nothing."

Forty-one states and the District of Columbia use the principles of equitable distribution to divide family property. Eight states use community property laws, which consider both spouses to be half-owners of all family property. These laws are a radical departure from the old way of splitting a family's assets: under the old laws, each spouse held on to the property that had his or her name on it, which often meant that the husband kept everything. Now a judge can give a portion of a husband's stocks, bonds, insurance policies, etc., to the wife. "Today, I can do something for my women clients," says Cecile C. Weich, a Riverdale, NY, divorce lawyer, "because they have a right to retain a share of their property, whether their name is on it or not."

This is not as simple as it sounds. For one thing, family property does not include inheritances, gifts, or assets owned before the marriage—those belong to the individual spouse. But, on the other hand, property owned by one spouse can be "commingled," which means that it has *(Continued on page 206)*

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Rayon and wool jersey glittering with rhinestones. The jacket, $220; tunic, $180; skirt, $60, in white for sizes S and M. The jumpsuit, $170, in black for sizes S, M and L.

(Continued from page 204)

been used by the family and therefore belongs to the family—for example, a wife's bank account that is used, after marriage, to pay family bills could be considered a family bank account. A lease to an apartment is treated the same way: if you have an apartment and your new husband moves in, both of you can claim a right to the lease. A business or license (say, to practice medicine) held by one spouse may be family property if both spouses contributed to its growth in value.

A wife's ability to pinpoint the nature and value of family assets and to prove her contribution is all-important. A divorcing woman who has not participated in the management of her family's finances, who finds herself hunting for old tax returns and checkbooks and wondering what her antiques are really worth, is starting from behind square one.

Suddenly alone, angry, and scared, many women are emotionally as well as financially unequipped when they divorce. Sugar Rautbord, a socially prominent writer who lives in Chicago, says her divorce taught her that "those of us who are good girls, concerned with propriety and playing by the rules, are the ones who have the problems. Even rich women haven't learned to protect their money—we don't hide it in tax shelters or send it out of the country. The court battles eat us up; we aren't used to the same caginess and power struggles as men are from their careers."

For all their hard-won successes in the working world, most women still respond in their intimate relationships to the imperatives of their traditional upbringing. "There is a very deep piece of folklore in our country which says wives are responsible for the health of their marriages," says C. Christian Beels, M.D., who trains family therapists at the New York State Psychiatric Institute. "The woman is responsible for keeping the man happy, for the emotions in the house. If her marriage falters, the wife is considered the one who has been negligent, because she must not have been providing enough comfort." Acting aggressively in a divorce, then, is difficult for women because in doing so they are inflicting a great deal of discomfort. When a woman turns to the law for protection, she finds that she has a right to equality; but she may not have the emotional tools—ease in asserting her rights, a sense of entitlement to her belongings—she needs to demand equal benefits.

One of the most important emotional tools a divorcing woman needs is the ability to set her feelings aside. "We have left the realm of jealousy, anger, and private detectives, and have entered the land of slide rules," is how Marvin M. Mitchelson, a Los Angeles attorney, describes the landscape of modern divorce. "In a hostile case, the husband says that everything is his separate property and he believes it. Men, particularly when they're affluent, don't like to have their wealth divided—they have those big egos, they want to be the richest person in the world—and you're threatening to cut their empire in half. And maybe the wife demands more than the court probably would allow. Then her attorney has to guide her toward realistic goals. He also has to fight for her rightful share, and not give in to some fat offer because that's what the husband will pay to be free."

The negotiating process can be boring and exhausting and expensive. In an acrimonious divorce, spouses go through "discovery," when each presumably discloses family and personal finances. Appraisers evaluate property, from apartments to the family business; accountants determine the tax repercussions of selling off assets. And everyone who works on the case must get paid. According to Joanne Schulman, staff attorney for the National Center on Women and Family Law, a woman should be prepared to pay at least $5000 to retain a competent lawyer to handle her divorce. Top attorneys generally ask for $10,000, more if the property to be divided is complex or hidden; and once the retainer is used up, an attorney bills by the hour. A woman who can't afford such high-priced assistance, Schulman suggests, should invest a few hundred dollars in an hour's consultation with a top-notch attorney who represents women; the insights gained will help her to evaluate the performance of a less expensive attorney.

Whatever the fee, Schulman says, a responsible attorney will discuss the costs of going to trial as well as of negotiating a

settlement, and his or her willingness to try the case personally (some lawyers have associates who handle litigation). A good lawyer will also explain strategies and risks in lay language; be sympathetic but not patronizing; return telephone calls promptly, or have an associate stay in touch with the client.

"Typically, a woman will ask her friends to recommend a lawyer," says Marvin Mitchelson. "The trouble with this approach is that her friends may never have used the lawyer for a divorce." A lawyer can be great at writing wills but not be qualified to negotiate a divorce settlement; or, Mitchelson cautions, an attorney might have a good reputation in spite of mediocre performance. "Look for a matrimonial specialist, or ask your friend's lawyer to recommend one," he advises. "Or call the American Academy of Matrimonial Lawyers [312/263-6477]; they will recommend some good people in your area."

Even the best lawyer must be supervised. "In most situations, attorneys exist to take care of you," Joanne Schulman explains. "But in a divorce, you can't afford to look for nurturing from a lawyer. Women should probably get used to that realization along with all the other shocks that getting divorced inflicts." Raoul Felder warns, "If a lawyer promises to take care of you, to get you everything you think you deserve—run."

Couples who want to separate more than they want to fight over money are turning to divorce mediators to disentangle their affairs. Mediation changes divorce from an adversarial process to a problem-solving one, says Margaret Shaw, a lawyer and the vice-president of Conflict Management Resources in New York City: "I bend over backward to make sure that everyone feels comfortable and in control of events." Mediation is especially valuable, Shaw believes, for parents of young children, who by necessity will remain in contact after a divorce. Also, a mediated divorce can be far less costly than a legal battle: sessions cost about $100 an hour. Shaw usually spends about ten hours with her clients, and then each spouse goes over the agreement with a lawyer.

> "If a lawyer promises to get you everything you want, to take care of you—run"

There are powerful arguments against divorce mediation. Some mediators are underqualified, and may push women into unfavorable settlements. Because of women's lesser power in marriage, they may need their own advocates in divorce. According to studies by the Divorce Mediation Research Project, however, couples who have mediated agreements are more likely to comply with their orders for spousal maintenance, custody, visitation rights, and child support.

Regardless of whether she intends to divorce, every woman should be prepared to take care of herself in the event that her husband becomes unwilling—or unable—to do so. She should be saving money of her own, through a job that pays a living wage or by agreement with her husband. If she chooses to remain in a low-paying, part-time job so she can care for her family, she should consider the economic consequences of that decision. If her husband agrees that she should not take a lucrative, but demanding, outside job, perhaps he might also agree to share responsibility for her lost income. In New York State, now, a husband *must* share responsibility: a brand-new law on spousal support, one that feminists campaigned for wholeheartedly, requires that a homemaker's foregone earning capacity be a factor in determining her maintenance award.

Most important, a married woman should know all about her finances, and be prepared to document the economic facts of her life. With one out of two marriages ending in divorce today, no woman can afford the luxury of financial unconsciousness. Women are learning more, earning more, doing more than ever—and they should end up with more to show for it than legal bills. ▽

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DRIVING STYLE

Hottest new cars! Jeeps . . . singles' car club . . . safety tips . . . BY LESLEY JANE NONKIN

If you've noticed something different about Don Johnson and Tom Selleck this fall, you're right: they're wearing seat belts. In fact, according to E. Scott Geller, professor of psychology, Virginia Tech, seat-belt use on prime-time TV has increased from 7 to 20 percent in the year since he first informed the industry that children learn by watching heroes....
Your car's in a spin, what do you do? Bill Dashiell, general manager, Bertil Roos Driving Schools, says—just the opposite of what instinct dictates: "Keep your eyes on the direction you want the auto to go in; not on what you're about to hit, then steer in that direction." Best way to practice: using their new patented "Slide Car" which simulates icy conditions on dry pavement. ...In order to avoid wheel lock-up, it's best, in an emergency, to pump brakes. But now there's the "anti-lock brake system" to do the "pumping" for you. It also returns steering control to the driver and provides a shorter stopping distance. The idea became available last year in some Mercedes; this year in all BMWs and some Audis....Good news for safe drivers: Sentry Insurance's "Payback" policy, which states that those who qualify for their lowest auto insurance rates, promise not to drink and drive, and continue claims-free driving for five years, will, in the sixth year, get back half their first year's premium. And so on for every following year...

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Women who want the safety of four-wheel drive (it can pull you out of snowbanks, mud, sand; it helps the car hug the road in rain) but don't want to make a commitment to a Jeep, may want to try a car with a new four-wheel-drive on/off switch: just press it down when you need extra traction. (Also cuts down on the loss of fuel economy that occurs from continuous four-wheel-drive use.) The idea, popular on Subarus, is now available on 1987 Ford Tempo and Mercury Topaz compacts and is expected to show up shortly in some European imports . . .

What's new? Rugged four-wheel drive, multi-terrain vehicles, some of them labeled Jeeps, that look nothing like their army-green canvas-topped ancestors. No longer just practical "country" cars, they're popping up all over cities in brilliant colors, with hard sides, convertible tops; plush models even have leather interiors and look more like slicked-up stationwagons. Says Kimberley Dashiell, driver of both a Suzuki Samurai and an AMC Laredo: "Jeeps are the hip new Beverly Hills housewife car; everyone's trading in her Mercedes to get one."

Newest luxury sports cars? Acura Legend and Integra, styled after European cars—but they're Hondas

What women who love the fun of a high-performance car, but hate to drive a stick-shift, will want to test: Maserati's new exciting Biturbo Coupe (also available with four doors), now with automatic transmission, which actually gives the car greater acceleration by keeping boost and fuel pressure consistent.

For "driving" singles: a dating service that lets you meet by car. A bumper sticker tells other participants that you're available; they copy down your license-plate number, "Flirt Alert" forwards the message. Write: Flirt Alert, P.O. Box 1464, Englewood Cliffs, NJ 07632

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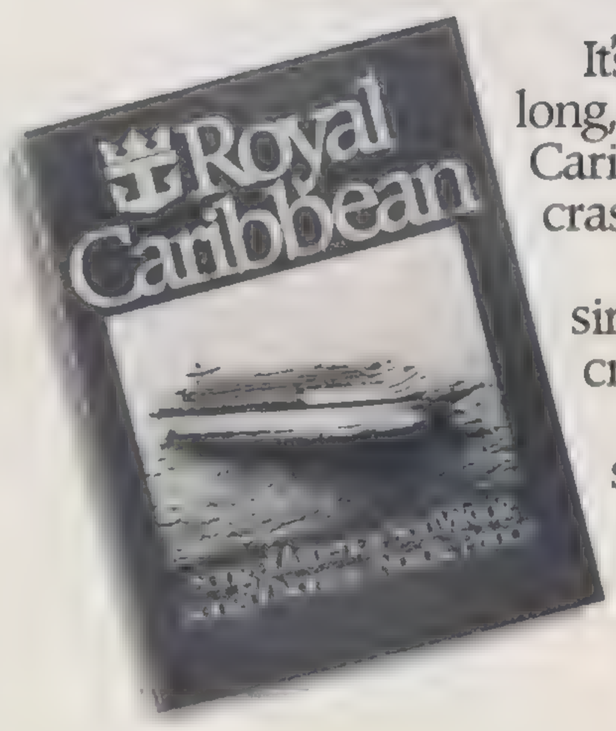

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FITNESS NOW

New concern: running's danger . . . update: are our children fit? . . . tougher workouts: how safe?

Runner's anemia: new reports

Reports of growing numbers of long-distance runners (many of them women) being diagnosed as having iron-deficiency anemia are causing increased concern. Physicians have found a link between exercise-related anemia and elevated levels of blood in the stools of marathon runners, suggesting that anemia results from iron lost through exercise-induced internal gastrointestinal bleeding.

"Previous studies in animals have shown that, during vigorous exercise, blood flow is increased to the heart and extremities and decreased by as much as 80-to-90 percent to the organs of the digestive system. This diminished circulation could, over time, result in injury to the inner lining of the gastrointestinal organs and set the stage for internal bleeding," said David A. Ahlquist, M.D., assistant professor, gastroenterology, Mayo Clinic School of Medicine and coauthor of a study published in the *Annals of Medicine*.

Experts are urging runners to limit their weekly distance to no more than fifteen to twenty miles, a training level at which anemia—along with musculoskeletal and sudden heart-attack problems—is much less likely to occur than at longer weekly distances. While experts remain divided on the question of iron self-supplementation for high-intensity exercisers, Dr. Ahlquist advised being sensitive to sudden increases in mid-exercise fatigue or difficulty in matching previous performances, both possible warning signs of anemia.

The long-term effects of exercise-induced gastrointestinal bleeding are unknown, and physicians worry that such bleeding could be mistaken for colorectal cancer in standard medical screening tests.

YOUTH FITNESS FOLLOW-UP

Last year, in the September issue of Vogue, we reported disturbing government statistics: at least *half* of all children in grades five to twelve were not exercising sufficiently to develop healthy cardiorespiratory systems. Now, the results are in from a nationwide survey of more than eighteen thousand school children aged six to seventeen, recently conducted by the President's Council on Physical Fitness and Sports. Findings: *the physical fitness of public school children—especially girls—has shown no improvement since 1975 and in some respects has deteriorated.* Over half of all girls tested could not complete a single pull-up or run a mile in less than ten minutes. On average, preteen and teenage girls were slower in the fifty-yard dash than they had been in 1975.

Another alarming trend: poor exercise habits seem to go hand in hand with unhealthy attitudes about weight control during the teen years, according to a recent report in the *Journal of the American Medical Association*. In a survey of more than seventeen hundred teens, 13 percent "purged" by vomiting or taking laxatives or diuretics. The purgers counted calories and dieted more often and *exercised less frequently* than nonpurgers.

Faced with local and federal budget cuts, most schools are ill equipped to step up nutritional education and physical fitness programs. But a few corporations seem to be picking up the initiative.

Notable: the Campbell Soup Company's Institute for Health and Fitness has continued to provide funding for fitness tests and "report cards" developed by the American Alliance for Health, Physical Education, Recreation and Dance with the cooperation of the President's Council and the Institute for Aerobics Research (write: Youth Fitness, Institute for Aerobics Research, 12330 Preston Road, Dallas TX 75230).

Latest: "Shape Up" program for high school students sponsored by Budget Gourmet Frozen Foods. Developed by Charles Gaines, author of *Pumping Iron*, (Simon and Schuster) the program offers an individual

(Continued on page 214)

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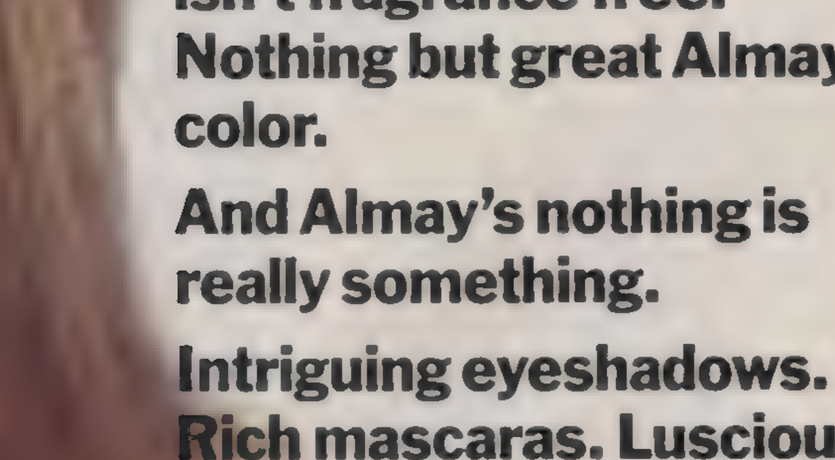

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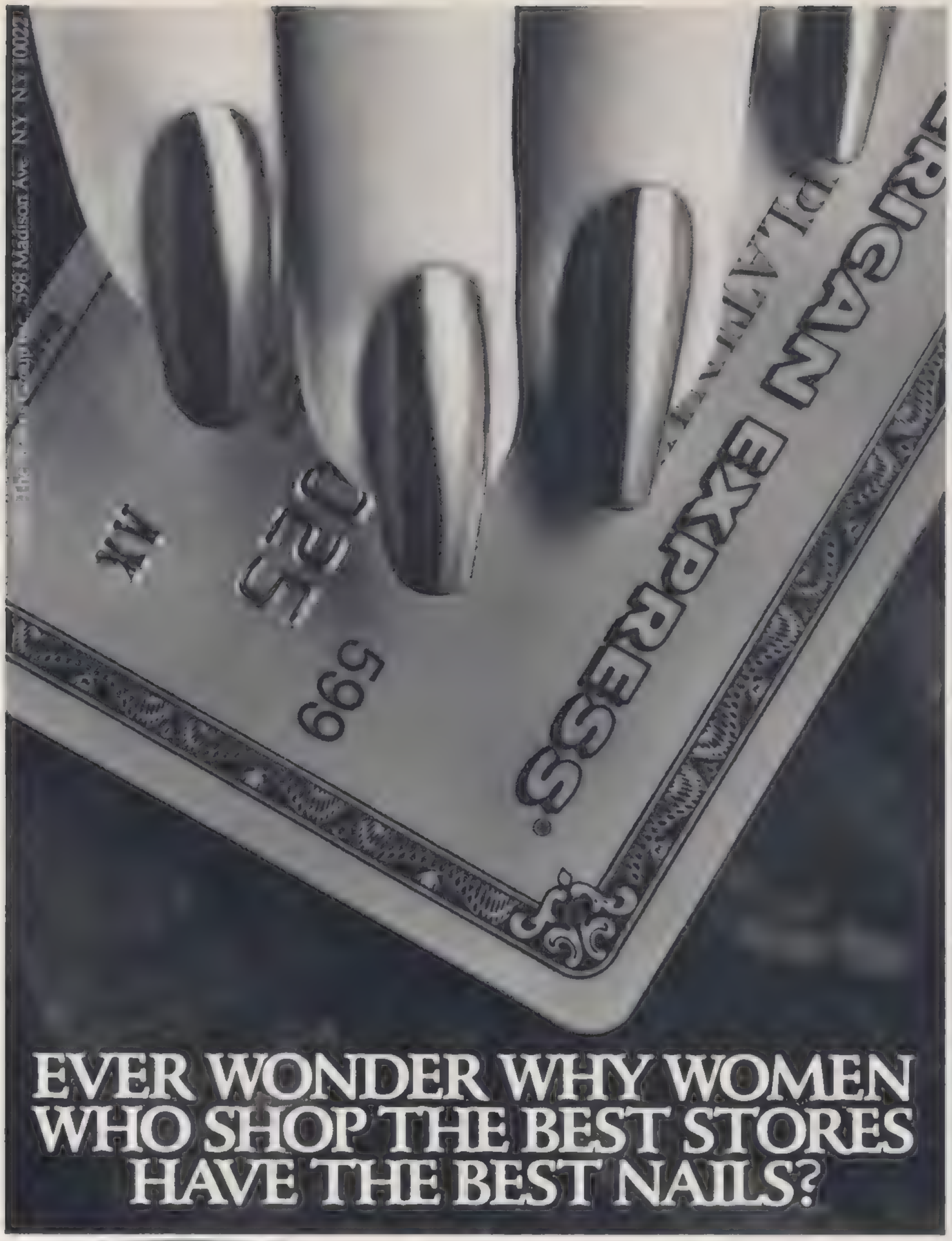

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FITNESS NOW

(Continued from page 212)

computerized exercise and nutritional regimen for each student, and includes long-term tracking. Applications for participation are now being accepted from high schools. (For information, contact Naomi Weiss, The Weiss Group, 3822 Campus Dr., Suite 220, Newport Beach CA 92660; 714/756-1166.)

"Interval training gets you into shape quickly; but increases chance of injury."

New training options

For fit women who want to improve performance, two new training techniques . . .

Interval training A faster, more intense way to get into shape. "Interval training improves cardiovascular endurance, increases strength, and works on the principle of challenge and partial recovery," said Dave Balsley, R.P.T., director, Sports Medicine Performance and Research Center, The Hospital for Special Surgery, NYC. "Tennis players, for example, would play a hard point for one minute, then rest for thirty seconds; runners would run a half mile, then jog a quarter mile. The goal: repeating these intervals of 'working' and 'resting' over a specific period.

"Interval training is *not* everyday training. The intensity of interval training puts more stress on the body and increases the chance of injury. Even the most experienced exercisers shouldn't follow an interval training routine for more than six weeks at a time and without both the approval of a doctor and supervision by a qualified exercise teacher."

Plyometrics "Intended to deliver the greatest amount of strength in the shortest period of time, plyometrics—or explosive power training—involves repetitions of rapid, intense movements using either light weights or your own body weight," said Robert C. Farentinos, Ph.D., who with coauthor James C. Radcliffe, assistant strength and conditioning coach, University of Oregon, has written *Plyometrics* (Human Kinetics Publishers, Inc. Box 5076, Champaign, IL 61820).

Cautionary note: Novices should begin plyometric training gradually. "You should not use full range of motion or a lot of rapid movement until you have built the necessary strength. It is a good idea to alternate plyometrics with weight training or another strength-building activity," Farentinos said. One plus: a plyometric workout must be intense, but need not be done frequently. "Even for an exerciser who is in good condition twice weekly is maximum."

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F.Y.I.

Suddenly, around the world, dance is influencing designers and captivating women. Here: a look at the appeal, at the reasons why . . .

BY KATHLEEN BECKETT

The whole world is dancing right now—or at least it looks that way. Longer ballerina dresses, flirty tulle skirts, and slender ballet pumps are the looks of the moment from Paris to Milan, New York to London. And this December's costume exhibition at NYC's Metropolitan Museum of Art—the show that consistently has an effect on designers—is sure to fuel the flame: it's called *Dance*.

Why dancing? "Dance is where the news is right now, and the young choreographers are making it," says Paris's Jean-Paul Gaultier, who has been creating costumes for young choreographer Regine Chopinot. "Designers are drawn to anything that has energy, and right now the energy is in dance," says young designer Marc Jacobs. Dance is a way to "evade reality," says aficionado Valentino—and how welcome a notion that is.

It's an escape to a world of romance. For the past decade dance exercised a different influence. Women flocked to professional dance stores, and then to designers who picked up on the theme, for clothing designed to allow movement. Stretchy leotards and body suits let women move through their active days and show off their bodies while doing it.

Today, dance's body-conscious influence is tempered by its more graceful side. The dress of the year is something Martha Graham might have worn. It skims the body as far as the waist, then releases into a fuller, longer skirt that swirls when a woman turns, or softly kicks up behind her when she strides, no doubt in shoes based on a ballerina's—pure in line, low to the ground, and unmistakably feminine.

After seasons of constricting or severe clothes, the change—reminiscent of Dior's New Look—is a refreshing one. "I'm tired of seeing women schlumping around in grim clothes. I'm ready for them to stand tall and glide," says Marc Jacobs. "As I design for spring, I keep in mind a lovely girl in a ballgown, dancing gracefully on a beach. Who wouldn't want to be that woman?"

Or, perhaps, a prima ballerina: in London, Rifat Ozbek's fall collection includes a salute to her glamour—and to nostalgia's continuing appeal to the young—with sweeping cloaks, lush "fur" cuffs, a lot of drama. "It's the sort of look that the prima ballerina of the '50s would have worn to run around the corner," says Ozbek. "She would still be wearing her ballet shoes and feathers in her hair, but she would grab her dark glasses, wrap a big trench coat around her, and be off."

The drama of dance has always cast a spell. When Sergei Diaghilev's Ballets Russes arrived in Paris early this century, the city marveled at a profusion of exotic Russian blouses, furs and fringes. Isadora Duncan's trademark long silk scarves found an enduring following. And the frenzy of '70s discos—filled with mirrored balls, strobe lights, and music with a beat as insistent as any tribal rhythm—kicked off equally neon-bright dressing.

"Is it the shape of the dress or the dance that determines what's popular at any moment?" asks Katell le Bourhis, Research Associate at the Met's Costume Institute. "They go together. The mood of the period is caught in the dance and in the clothes. When the waltz and all its turning came in, so did bigger skirts. After 1910, when women gave up their corsets, they could dance the tango and it became the craze. In the Roaring Twenties, flappers shortened hemlines above the knee—and could raise their legs to Charleston. In the '60s, you had the twist and the minidress." Women could burn up the dance floor.

Today, that dance floor has changed. Slick nightclubs and big galas—charity balls, debutante cotillions, formal weddings—are, again, fashionable. "Dance is the new way to be social," says Christian Lacroix of Jean Patou, "even if dance means attending a ballet performance." Meeting a new demand is an increasingly stronger category of graceful, romantic, feminine dresses, as irresistible as they are varied: from fringed "flapper" dresses to coquettishly ruffled *Can Can* concoctions to seductive *Swan Lake* camisoles topping tiers and tiers of tulle.

Some designers are turning for inspiration to the ballet, some to modern dance, others to the elegance of Fred Astaire and Ginger Rogers. Last year, the tango caught many in its passionate embrace, prompting the Council of Fashion Designers of America to give the show *Tango Argentino* an award for its impact on fashion. And recently George Platt Lynes' *Ballet*, a book filled with heroic black-and-white photographs of dancing greats, fired Lacroix's, Rifat Ozbek's, and Marc Jacobs' imaginations. "It makes you want to look like a dancer," Jacobs says. It's a sentiment every woman who ever dreamed of dancing in the ballet, in the streets, or for pure joy can understand. And, with the abundance of dance-inspired clothes around today, now's her chance. ▽

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Oily skin must be kept clean, clean, clean. But easy does it. Always massage the lather on—never, never scrub. If blemishes or breakouts occur, you might want to try Neutrogena® Acne Cleansing Formula. It cleanses effectively, won't irritate troubled skin.	*When you wash your face, always use lukewarm water. Water that is too hot or cold is very harsh on skin.* *For occasional blemishes caused by stress or other factors, think about Neutrogena® Original Formula (unscented). Even the fragrance has been screened out of this already gentle cleansing bar.*	*Cold, windy weather is particularly damaging and can cause chapping and red splotches. One option to consider: Neutrogena® Dry Skin Formula (unscented). Completely fragrance-free, there's nothing to irritate your skin. And for optimum moisturizing benefits, apply moisturizer to your damp skin.*	*SPECIAL BEAUTY TIP.*

SHAPE-UP NOW

On a vacation in Switzerland, a unique approach to spa life. BY GEORGE MENDOZA

Winter escape: a post-exercise soak in the mineral-rich waters of Baden's open-air thermal pool

Delightful problem we face today is that there are so many wonderful spas around the world where one can find it all—thermal and mineral baths, massages, yoga, floor and water gymnastics; facials, manicures, skin care—one is finally presented with the ineluctable question: where to go? For me, it was Switzerland. At the four spas I visited during my seventeen-day visit, I had all my spa fantasies satisfied: luxury hotels where the spa is within the hotel or only a short walking distance away; superb, light cuisine; mountains that take your breath away; clay tennis courts in excellent condition (with terrific pros). Not to mention trout and grayling fishing—if you have a mind for it, lakes and villages filled with pervasive charm, and the peal of centuries-old church bells.

After an almost untiring flight, and a short trip in the spotless first-class compartment of an exactly-on-time Swiss train, I reached the elegant portico of the Hotel Quellenhof in Bad Ragaz, near Zurich. I knew I had come to the right place. Cradled in snow-topped mountains, the Hotel Quellenhof is a hotel-within-a-spa. It is not a spa in the conventional American sense. The Hotel Quellenhof offers sauna, thermal swimming pool rich in minerals, individual thermal baths, massage and underwater massage, as well as, in the European tradition, therapeutic treatments for those in need of more serious physiotherapy.

While there is no "set" schedule at the spa, for the next five days my self-motivated, marathon-like timetable shaped up something like this: up at 6:00 A.M., fifteen-minute dip in thermal swimming pool, followed by ten minutes in nearby cold water pool, shower; breakfast at 7:30 consisting of fruit, cereal, no coffee or sugar. Around 10:00 A.M., one-to-two hours of tennis with the pro at the tennis center (a five-minute bike ride down the road), return to hotel for fifteen-minute sauna, shower. At lunch, lots of fresh fruit and natural mineral water from the region. One-hour afternoon walk up steep Tamina Valley along boulder-strewn mountain river. Another thermal swimming pool dip, sauna. By dinner I find myself exhausted, hungry as a bear. And the cuisine at the Hotel Quellenhof is not to be resisted.

For the active spa visitor, there are seductive parkland areas offering a great variety of walks, an eighteen-hole golf course, tennis, squash, cycling routes, horseback riding, and mountaineering.

From Bad Ragaz, I took an early morning train for St. Moritz to size up my second Swiss health spa experience.

My stay at the hotel Schweizerhof in the center of town overlooking St. Moritz Lake was thoroughly delightful. St. Moritz has a traditional Beauty Farm at the Heilbadzentrum (Health Spa Center), only walking minutes from my hotel.

Here is what you tell yourself you came looking for: the top-rated weekly beauty program—facials, manicures, pedicures—along with spa treatments at the Heilbad. If desired, a special diet program is offered at the nearby Parkhotel Kurhaus.

According to chemical analysis (provided by Dr. Robert Eberhard, Heilbad medical director) the three-thousand-year-old waters of the St. Moritz spring contain calcium, sodium, hydrogen *(Continued on page 224)*

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SHAPE-UP NOW

(Continued from page 222)

carbonate, and iron, saturated with carbon dioxide. The water springs from the ground absolutely clear, at a temperature of 6 degrees C. "At present," explained Dr. Eberhard, "our mineral water is used almost exclusively for bathing. A special feature of carbon-dioxide baths is their neutral temperature—that is, a temperature felt by the human body to be neither hot nor cold." The carbon dioxide allows the baths to be given at a cool temperature of 32 degrees to 35 degrees C, which puts less stress on the cardiovascular system than hotter hyperthermal baths.

Dr. Eberhard continued: "The dissolved carbon dioxide causes dilation of the arterioles and capillaries, leading to an intensive increase in blood flow and a visible reddening of the skin without the stress on the heart that is typical of hyperthermal baths."

St. Mortiz spa also has a fully equipped Kneipp department. Kneipp hydrotherapy comprises more than one hundred different ways of applying water, from mild stimulation, such as mere washing, to more intensive; for example, suddenly pouring water over the whole body and massaging it. In contrast to the mineral water and mud cures, hydrotherapy has the advantage that most applications are easy to learn and the spa-goer can continue them at home.

I ended my five-day St. Moritz spa experience (interspersed with tennis lessons each morning) three pounds lighter in both body and spirit.

Next morning, I rode a train into the enchanting heart of the Lower Engadine. There, I encountered my third spa, in the tiny village of Vulpera approximately twenty miles from both the Austrian and Italian borders.

The Waldhaus Hotel is part romantic hideaway, part European health spa, which appeals to older people who regularly "take the waters." Situated across the village street from the Waldhaus is the Vita Sauna, a small health spa where one can take a leisurely dip in the thermal swimming pool.

After my swim, I had the opportunity (for a few Swiss francs) to taste three different mineral waters from local springs: Lucius, Bonifazius, Carola, all containing a seemingly endless list of natural elements. Mud baths, massage, mineral-water baths are also available at Vita Sauna; where you can expect escape, solitude, magnificent scenery.

My final spa-adventure took place in Baden, a medieval town about fifteen minutes northwest of Zurich. Here, road-weary Romans once gathered to bathe in some nineteen sulfur-steeped thermal springs centered in Spa Square. "Don't forget," said Ernest Reiber, director of the very plush, neo-Renaissance hotel Verenahof, situated above an incredibly unexpected spa-labyrinth, "a real spa is where you have natural waters. Here, we have the richest spa waters in Switzerland."

The smell of the sulfur thermal swimming pool was offset by the thoroughly relaxing experience I underwent, almost like a wonderful deep body massage. Also available at the Verenahof is a complete beauty program. Baden is well worth a visit for a few days. And make note to have dinner at the Goldener Schlussel (The Golden Key), an ancient tavern located in the nearby hotel Limmathof.

Spa hopping through Switzerland had suddenly and regretfully come to an end. But I knew that I was going to go for it again.

Spa Specifics

Many Swiss spas have "seasons"—are open only part of the year or have months when you can get the most out of what they have to offer. Here, how to contact the Swiss spas/hotels described above:

- Hotel Quellenhof, *7310 Bad Ragaz 011-41-85-90111. Open year-round.*
- Parkhotel Kurhaus, *7500 St. Moritz-Bad 011-41-82-22111. Open year-round.*
- Schweizerhof, *7500 St. Moritz 011-41-82-22171. Open all year except May.*
- St. Moritz Beauty Farm *Heilbadzentrum CH-7500 St. Moritz, 011-41-82-33062. Open year-round.*
- Verenahof 5400 Baden, *011-41-562-25251. Open year-round.*
- Waldhaus *7552 Bad Tarasp-Vulpera, 011-41-84-91112. Open June 1 - Oct. 1.*

George Mendoza *is the co-author, with Ivan Lendl, of "Hitting Hot" (Random House).*

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Love, sex, and gender . . . the trouble with winning . . . humor as healer. BY CAROL TAVRIS

COMPETITION—IS IT INSPIRING OR HARMFUL?

Competition is to Americans what water is to fish: an environment so ubiquitous as to be invisible. Just as the fish cannot imagine breathing air, most Americans cannot imagine working without competing. In *No Contest: The Case Against Competition* (Houghton Mifflin), Alfie Kohn examines this "common denominator of American life," and analyzes its psychological effects on personality, relationships, and society. He believes that "healthy competition" is really a contradiction in terms, "an inherently undesirable arrangement."

Kohn explores and explodes four myths of competition: that it is inevitable, a basic part of human nature; that it motivates people to do their best, and therefore to become more productive; that it is more enjoyable than cooperation; and that it "builds character" and self-confidence. On the contrary, Kohn shows, competition builds insecurity, hostility, arrogance, loneliness, and low self-esteem. Cheating and violence are not the "corruption" of true competition but "its very consummation," he says, a result of the narrow obsession with winning at all costs. (Young children learn early in school that helping each other with work or tests is wrong: it is called *cheating*. As far as most teachers are concerned, "to cooperate" simply means "to follow instructions.")

Structural competition (the built-in requirements of one's job, sport, or organization) may or may not produce *intentional competition* (an individual's passion to be number one). In the last twenty years, many women with cooperative intentions found themselves in competitive structures. They have moved through three stages of socialization into "the American way," from avoiding competition to competing guiltily and finally to competing wholeheartedly. Kohn regards this trend as a betrayal of the women's movement's original goal to break down competitive structures in society. "The woman who hears a squawk from her conscience when she begins to see her friends as obstacles to her own triumph should not seek to silence that voice. Rather, she should question her actions—along with the win/lose structure that led her to feel bad," he says. The ultimate solution, though, is neither to harbor guilt nor to abandon the male arena—but to make it more humane for both sexes.

FAIRNESS IN MARRIAGE

Almost everyone wants a relationship that is fair—in which both parties believe they get as much as they give. When spouses feel they are getting less than they deserve, and even when they feel they are getting too much, feelings of unhappiness and anger erupt. Elaine Hatfield, Ph.D., at the University of Hawaii-Manoa, and Jane Traupmann, Ph.D., wondered whether the balance sheet changes in the course of marriage. The researchers interviewed a random sample of four hundred women aged fifty to ninety-two, asking them how equitable their relationships had been from the first day to the present. (The women's answers, though constructed from memories, are in striking agreement with what young dating and married couples say about the balance of fairness.) As a group, women start off feeling that they are getting more than they deserve: during courtship and early marriage, they are euphoric and feel "doted on." As the marriage settles in, though, women begin to feel they are getting less than they give. But fear not: this phase lasts only thirty or forty years. In their seventies and eighties, women who are still living with their husbands report that they are treated fairly. Perhaps, say Traupmann and Hatfield, this is because they are grateful to be living with any husband, even an unfair one, or because they have resolved past feelings of injustice. Or perhaps because the husbands, at last, are helping around the house.

"SEXUAL" MEN, "LOVING" WOMEN: THE TRUTH BEHIND THE MYTH

In the age-old debate over the connection between sex and love—whether sex without love is empty and meaningless, or a wonderful experience in its own right—opinion is thought to be divided along male-female lines. Now, psychologists at the University of Minnesota have discovered that one's views on sex and love depend more on a key personality trait than on gender.

To Mark Snyder, Ph.D., Steve Gangestad, Ph.D., both at the University of Minnesota, and Jeffry A. Simpson, Ph.D., at Texas A&M University, the key trait is "self-monitoring"—a person's susceptibility to and manipulation of others' behavior and attitudes. High self-monitors are very sensitive to their social environment, and often modify their actions to conform to their situation. Low self-monitors are more consistent: they act in ways that reflect their own basic attitudes and preferences, with less regard for social pressures.

In a survey of 255 young men and women, Snyder, Gangestad, and Simpson found that the degree of self-monitoring is what distinguishes the casual from the committed. High self-monitors tend to have an "unrestricted" view of sexual relationships. They are less likely to be (or want to be) in long-term relationships and are more likely to have had numerous sexual partners than are low self-monitors. Although among both the high and low self-monitoring groups the men had had more sexual partners than the women, high self-monitoring women were more casual about sex and had had more one-night stands than low self-monitoring men. In other research on romantic affairs and on friendship, Snyder has found that high self-monitors of either sex have weaker emotional attachments, generally, than low self-monitors do, so casualness seems to be characteristic of their relationships.

The researchers conclude that in regard to "love, closeness, and commitment in sexual relations, there may exist not one but two human natures." On the other hand, since high self-monitors are social conformists, perhaps their preference for casual relationships will change when their social environments do.

BEATING STRESS WITH LAUGHTER

"He who laughs," stormed Bertolt Brecht, "has not heard the terrible news." As it happens, laughter—or at least a sense of the lunatic and absurd—is what allows us to withstand the terrible news. It is also the cheapest stress-reducer on the market. For instance, you may think that absolutely nothing is funny about going to the dentist. But Ashton D. Trice, Ed.D., of Salem College and Judith Price-Greathouse observed how forty patients coped with the pain and unpleasantness of getting a tooth filled. The patients who laughed and joked with the dentist felt the whole procedure was less painful and less stressful than the patients who sat there grimly. Before your next trip to the dentist, read Thurber, not Brecht.

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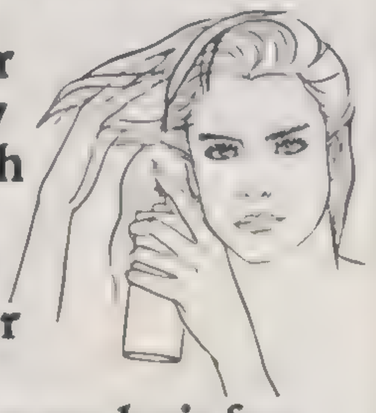

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WHAT IS THE IDEAL DOCTOR-PATIENT RELATIONSHIP?

Shared decision making is the new goal, but a case can be made for old-fashioned trust.

BY DAVID HILFIKER, M.D.

In the last fifteen years, many doctors have recognized the principle that patients should share in decisions that affect them. But the principle is often far from the reality. The habits of years of medical training and practice are difficult to shake, and many of us doctors have never discovered *how* to share responsibility with our patients. We mouth the words, but we do not give patients enough information to make intelligent decisions; or we hide behind a confusing welter of test results and jargon that effectively excludes them from decision making. We may give them veto power, but we don't give them real, shared power. However much we may desire a consultative relationship with a patient, few of us have learned how to develop it.

But I am beginning to wonder if we do not err in the other direction as well. I wonder if we are not asking some patients to make medical decisions for which they simply do not have the background. Without any real input from her doctor, one woman is asked to decide whether she wants a lumpectomy or a mastectomy for breast cancer; another whether she wants a toothache treated with a simple filling or the more extensive root-canal procedure; a third whether to proceed farther in a medical evaluation that has already been very expensive. I am beginning to wonder if *some* of the "shared decision making" is not an attempt to foist off on our patients certain decisions for which only we—as physicians—can take responsibility.

The threat of malpractice litigation has exacerbated this tendency; the mistrust that the current malpractice mess reveals has frightened us to the point that we may "defend" ourselves by leaving as many decisions as possible up to the patient, by "informing the patient fully," even when that information cannot be readily understood.

When we honestly do attempt to share a decision, physicians may be tempted to forget how complex it really is, or how much education the patient needs before she can make the decision. A woman choosing a method of contraception, for example, needs to understand not only how each of the methods works, not only what its rates of failure and complication are, but also how to integrate that information into her own needs. Will she be able to remember to take the Pill every day? Would the embarrassment and practical difficulty of a barrier method preclude its effective use in her situation? Sitting in the examining room with an office full of patients, I am too often intimidated by the educational task, too often tempted to hand the decision over to my patient without adequately preparing her for its difficulty.

I still believe it is possible for patient and physician to share medical decision making—even in the most complex situation—but this cooperation requires a delicate blend of trust, time, and a sensitivity that is too often lacking in the physician-patient relationship.

Time is perhaps the most important need. I remember clearly when Terry Adolphson came in to discuss the chest pain he'd been having. Terry was only thirty-eight, but all of his male relatives had died by the age of forty from heart attacks, and Terry's pain seemed to originate in the heart. The questions were whether Terry should have a coronary angiogram (an invasive test to see whether the arteries leading to the heart are blocked) and, if his arteries were diseased, whether he should have the complicated and uncertain heart surgery to bypass them. Both the angiogram and the bypass surgery carry definite risk of serious injury or death, and their potential benefits are still being debated in the medical literature. Even if Terry had simply wanted me to make the decision for him, I could not have responsibly done so, because the decision involved questions of values (attitudes about quality of life, for instance) as well as medical expertise. To educate Terry sufficiently, so that he could make the decision, required several hours with a cardiologist and then several more with me. Terry finally chose to go ahead with the surgery. He did suffer some complications afterward, but he weathered them quite well—in part, I have to think, because he had participated so fully in the decision.

Even more difficult to find than time these days is trust. I have not usually found that it is possible to educate my patients so thoroughly that they can make *(Continued on page 232)*

David Hilfiker, M.D., *who practices in Washington, DC, is the author of "Healing the Wounds: A Physician Looks at His Work."*

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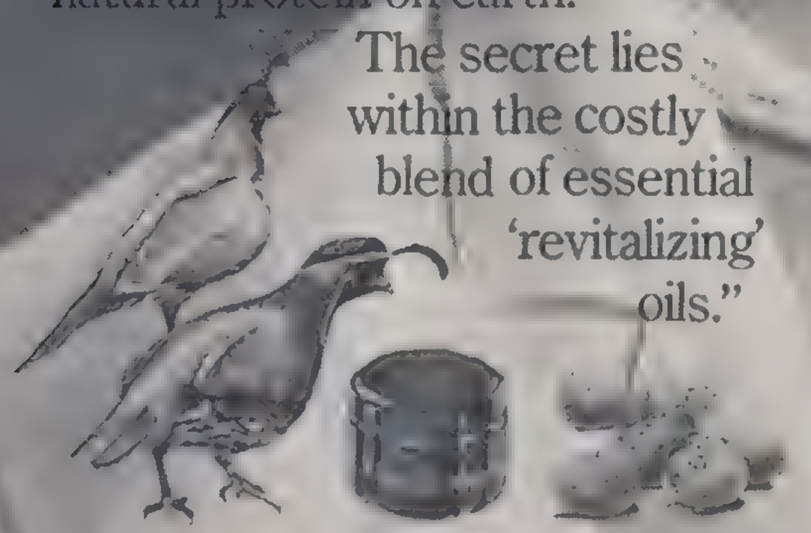

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DOCTOR-PATIENT

(Continued from page 229)

medical decisions independently: they still need to trust that the information I am giving them is complete and accurate. And in the end they often want my judgment anyway—what would I do in their situation? Medicine has become a very complicated science within the last fifty years, and many decisions have moved out of the realm of common sense and now require considerable technical expertise. It is possible (and important) to educate our patients so that they can participate in these decisions, but nothing can replace trust as the common ground for that participation.

In the consulting room, unfortunately, trust is under serious attack. Physicians' high salaries, our preoccupation with efficiency and productivity, our tendency toward authoritarianism, our too-frequent attitudes of coldness and aloofness have all helped to undermine the doctor-patient relationship. And patients contribute to that wary relationship by too frequently filing for malpractice, needing unobtainable certainty and precision, expecting that results will be uniformly good, and tending to come to the physician only in times of stress. It's also very difficult to establish trust in a mobile society in which the average person moves (and thus changes physicians) every five years.

> "Too often patients see their physicians' uncertainty as a reflection of individual incompetence rather than as a problem inherent in the art of medicine"

In addition to time and trust, the patient must be eager both to share in the relationship with her doctor and to know its boundaries. I suspect that the hardest part for patients is the inherent uncertainty of medicine. Medical decisions are always based on statistical probabilities (which, in themselves, are uncertain); sharing these decisions with patients involves sharing not only information but a way of thinking. One physician, Jack D. McCue, wrote in a 1982 article in the *New England Journal of Medicine*: "Much of [medicine] consists of learning to cope with pervasive uncertainty and with the limits of medical knowledge. Making serious clinical decisions on the basis of conflicting, incomplete, and untimely data is routine. . . . [We are] relieved to encounter a typical presentation of a definable illness—for once, the stress of gambling without knowing the odds (or often even the game) is avoided."

If we physicians have difficulty with that uncertainty, it is worse for our patients. Too often, expecting infallibility, they see their physicians' uncertainty as a reflection of individual incompetence rather than an inherent problem in the art of medicine. Educated patients are now coming to their physicians asking for particular tests (the latest nuclear magnetic resonance imaging, the fanciest CT scans, and so forth), or particular forms of treatment. We physicians often perceive these requests as a demand for a kind of certainty that is simply not possible.

Finally, mutual decision making requires a very sensitive physician who is able to intuit how much sharing the patient actually desires. Some patients are not ready to take responsibility; they need the comfort of a doctor with authority. An elderly gentleman recently complained to me that his wife's doctor had caused them needless pain and suffering by informing them frankly that the wife was dying of cancer, and by trying to include them in decisions about her treatment. This man would have preferred an "old-time doctor," he said. And so the physician must discover the patient's limits. If a patient has a doctor who is not sensitive enough to treat her as an individual, with individual needs, once again the sharing relationship is threatened. This delicate process is not easily taught, and some physicians use that difficulty as an excuse not to share any information.

There is another stumbling block to an honest doctor-patient give-and-take. Sharing appropriately requires a kind of peer relationship that is often uncomfortable for both physician and patient. We would sometimes both rather that the physician stay in the role of exalted healer, of omniscient wizard who really doesn't need any help in decision making. A patient may be angry at my exalted role, and I may be frustrated with the responsibility authoritarianism requires. If asked, both of us would vehemently deny that we really prefer the hierarchical relationship, but. . . well, we are used to it.

What, then, do I as a physician expect from my patient who wants to share decision making? First, she must express her wishes clearly by asking questions and inquiring into alternatives; I need to know that she wants a peer relationship. Second, she will need to be educated about her health in general, and about the specific issue: I want to know that she is informed. Third, she needs to be aware of the uncertainty of medicine and the limits of my knowledge. Finally, she needs to trust that I am giving as honest an appraisal of the issues as I know how to give.

Is there a balance between the doctor's assuming God-like powers on the one hand and foisting off legitimate physician responsibility onto the patient on the other? I believe there is, but it will not be easy to find, and will require of both patient and physician a sensitivity and gentleness we have often not been willing to offer each other. ▽

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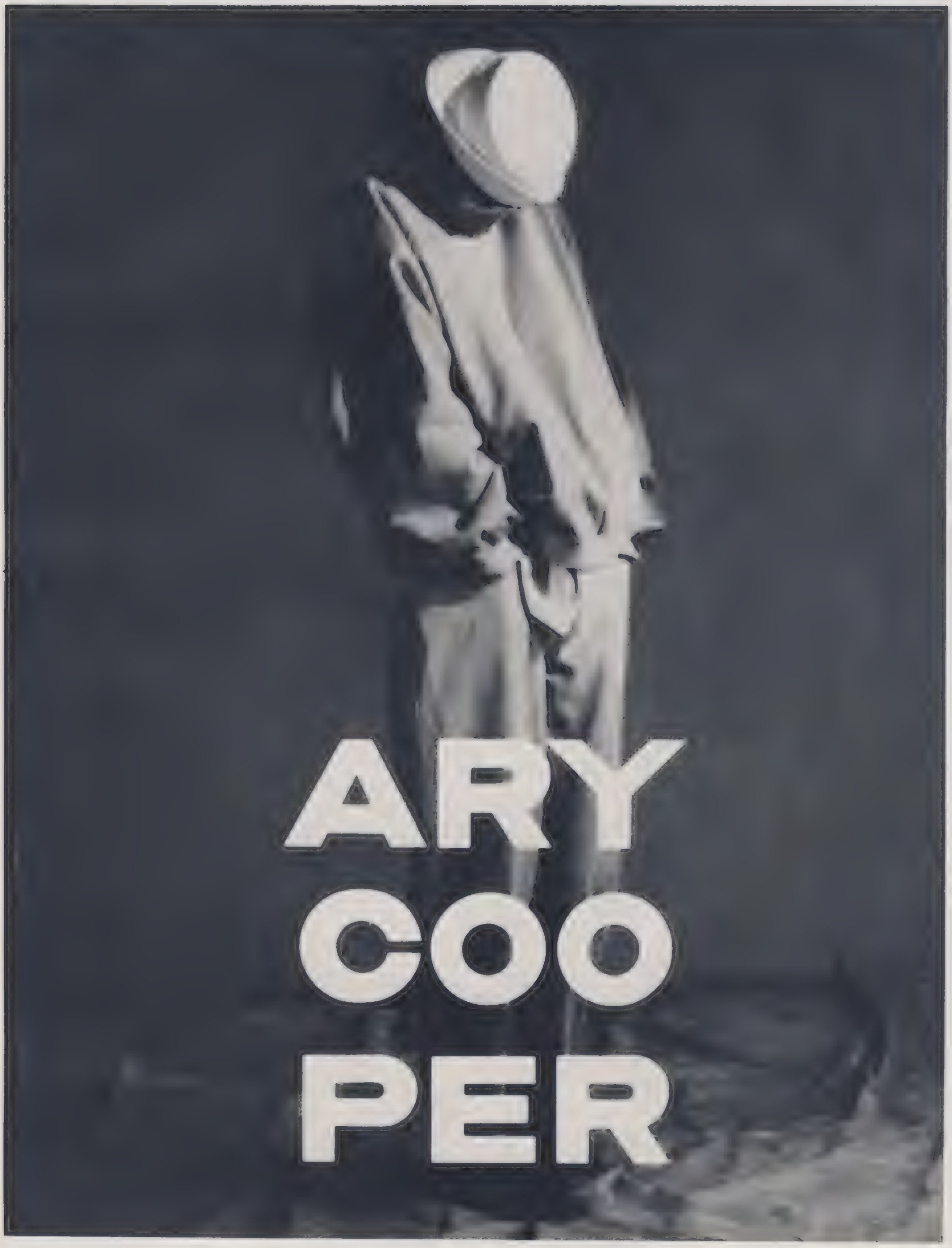

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BEAUTY NOW

Makeup . . . hair . . . style . . .
from a black woman's point of view

NEW MAKEUP BALANCE

What works, now, says makeup artist François Nars, "is makeup that heightens skin (see page 462.), a *feeling* of bareness based on darker naturals—"beiges, deep chocolates, warmed reds. Avoid purples, hot pinks, neon-brights." The new "balance—a bolder mouth, barer eyes" . . . skin that's finished with sheer powder. For more coverage, François opts for liquid foundation that matches skin. Eyelids: dark shadows, but never liner—"too harsh." On cheeks, soft coppers, soft brown-burgundies. For lips, deep, unbright color applied via brush. Texture—neither too matte nor glossy . . .

Center photos, JIM VARRIALE

Hair options

Styling techniques are providing black women with new hair shapes. On model Louise, *above*, hair pro Gad Cohen, Gad Studio, NYC, styled the looks *left* and *center*, both different moods, from one cut—"blunt for volume, beveled to help hair 'fall' into place," says Gad, "and slightly angled around face to soften edges." Sleek finish, *left*: Gad dries hair back; rubs moisturizer into palms, "finger-streaks" hair to hold the style. For "windblown" ease, *center:* smooth hair with brush. Then, with moisturizer in hands, "finger-lift" roots, massaging ends into "freer" shape. *Right*, NYC stylist Mitch Barry adds volume at roots by drying Louise's hair with her head upside-down. Then, with "moisturized" hands, hair is "crunched" into curly fullness.

bottom right, PHYLLIS CUINGTON Beauty, fashion details [illegible] page

Personal Style

Three modern women, the McDonald Sisters, *below:* Model-actress Maria, *left*, has an NBC TV pilot, *Amen*, this fall; Suzie, *middle*, and Jerushia, *right*, both singers. Basics for all three: almond soap daily, once-a-month facials; linseed-oil shampoo to cleanse, moisturize; and exercise (Jane Fonda's video).—Contributed by AUDREY SMALTZ.

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Update on herpes . . . new AIDS drugs . . . menstrual quirk . . . liver hotline. BY MELVA WEBER

HERPES INFECTIONS FROM SYMPTOM-FREE PARTNERS

It's possible to transmit genital herpes by sexual intercourse even though the infecting partner is free of symptoms at the time, report virology researchers at the National Institute of Allergy and Infectious Diseases (NIAID). The finding is of special note to the estimated twenty to forty million Americans who suffer from herpes, many of whom are unaware that they have the disease.

Stephen E. Straus, M.D., and colleagues of the NIAID Laboratory of Clinical Investigation confirmed the case for "silent" transmission through a patient participating in a long-range study for herpes treatment using the antiviral drug acyclovir. The man was not taking acyclovir—nor did he have herpes symptoms—on the day he infected his partner. He developed herpes lesions three days later. Five days after the sexual contact, the female partner developed herpes. Doctors found the virus from the symptom-free man and the infected woman structurally identical.

"We learned that acyclovir treatment twice a week was not enough to suppress viral shedding or prevent an outbreak," said Dr. Straus. While daily acyclovir dosage will completely prevent outbreaks in many people, he said, it is unknown whether daily acyclovir will suppress production of virus or reduce the amount of virus shed. Dr. Straus estimates only 5 to 10 percent of herpes sufferers have recurrent outbreaks often enough to need long-term acyclovir treatment (FDA restrictions limit daily acyclovir to a six-month period). Although no adverse reactions or signs of resistance have been found, studies on acyclovir are continuing to find the smallest dosage that will prevent infection and reduce viral shedding.

LEARN ABOUT YOUR LIVER

Most of us take the liver, our body's biggest organ, for granted. Literally, it keeps us alive, converting food into energy and regulating its release, filtering toxic substances from the blood, modifying medications for the body's use, and manufacturing important body chemicals such as bile. The American Liver Foundation has set out to educate the public on prevention and treatment of liver diseases, which account for some fifty thousand deaths each year. A major liver disease, primary biliary cirrhosis, strikes women ten times more frequently than men, usually appearing between ages thirty and sixty.

The Foundation also backs patient support networks, has an organ donor program, and encourages medical research. The facts about your liver and how it works are illustrated in leaflets such as "Diet and Your Liver," available free by calling 1-800-223-0179.

BREATHING AGAINST INFECTION

Because oxygen given during and following surgery works against bacterial infection much the same as an antibiotic does, a California research team advocates adding oxygen treatment to standard surgical procedure. In *Archives of Surgery*, David R. Knighton, M.D., and colleagues at the University of California at San Francisco reported animal studies that show inhaled oxygen concentrations of 45 percent (room air is about 20 percent) are as effective as antibiotic dosage for preventing wound infection. Dr. Knighton said that combining oxygen and preventive antibiotics provides still greater protection, resulting in "almost no infectious necrosis" (tissue death) in surgical wounds.

AIDS ADVANCE: NEW DRUGS UNDER TEST

Antiviral drugs called "nucleoside analogs" are among the treatment weapons being developed for AIDS (acquired immune deficiency syndrome). These drugs inhibit the key enzyme of the HTLV-III/LAV virus. The nucleoside drugs are similar in structure to DNA, the cell's natural genetic material, and they keep the virus from making copies of itself by acting as false building blocks. When this happens, viral infection cannot take place.

One promising nucleoside, azidothymidine (AZT), has gone through initial trials in which fifteen of nineteen AIDS patients improved measurably. In some, the drug appeared to increase the number and the function of the all-important T-cells, the body's immune fighters. In some, fevers stopped or were reduced. Nail-bed fungal infections cleared up. Tests indicated that T-cells were no longer being infected and destroyed by the virus. AZT can cross the blood/brain barrier, so it may prevent brain damage in AIDS patients. Controlled trials must be completed before definitive conclusions are made.

Clinical trials of AZT in children with AIDS are under way at the National Institutes of Health in Bethesda, MD. Adult tests of AZT's long-term effectiveness are going on in twelve medical centers throughout the U.S. The National Cancer Institute and the National Institute of Allergy and Infectious Diseases are backing the testing.

MENSTRUATION VS. A KNOCK ON THE HEAD

Women who are recovering from head injuries may stop menstruating for as long as six months. It's a transient disorder and there's no need for an involved medical workup unless there are other compelling reasons, report specialists in *The New England Journal of Medicine*.

Richard E. Cytowic, M.D., Adrienne M. Smith, M.D., and David A. Stump, Ph.D., studied a group of eighty-four young women who had mild to moderate head injuries from vehicular accidents and were recovering with no permanent impairment. Amenorrhea (absence of menstruation) happened in about one in eight, lasting between one and six months. The neurology specialists want to alert other doctors to the frequency of this temporary and apparently harmless side effect.

HEART-DRUG RESCUE

Digibind is the newly FDA-approved antidote for overdose or accidental poisoning by the digitalis-derived heart drugs digoxin and digitoxin. The first biological product that is a specific antidote to a drug, Digibind is important to approximately four million heart patients who take digoxin. Each year thousands of these patients require treatment for digitalis intoxication, which can lead to severe heart arrhythmias or heart block. Such an overdose might occur when a doctor is trying to determine the correct digoxin dosage and a patient accidentally takes more than her body can metabolize. The antidote also will be used to treat some of the one thousand annual cases of children who are accidentally poisoned by heart drugs. According to FDA Commissioner Frank E. Young, M.D., Ph.D., Digibind will be important in saving lives, as well as lead the way in developing future biological antidotes.

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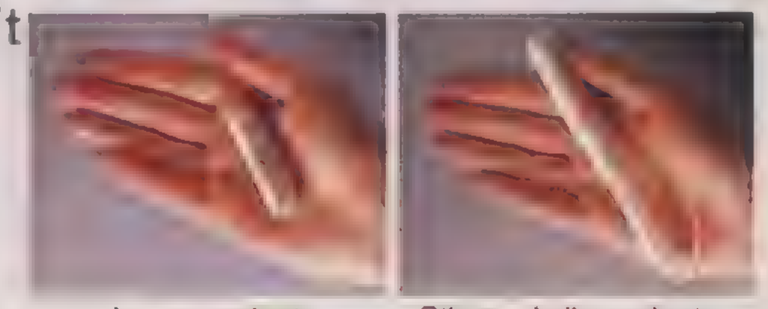

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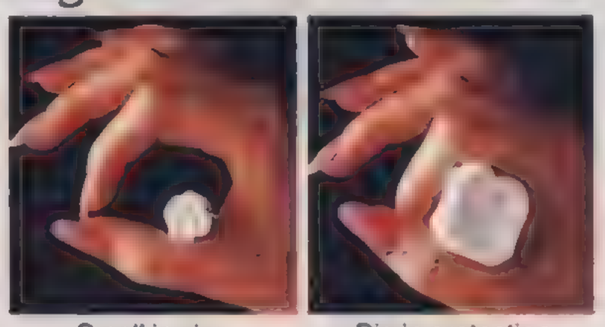

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GOING FOR THE HEARTBURN

When exercist Jane Fonda and nutritionist Jane Brody meet over lunch, it makes for some healthy dish

BY MAUREEN ORTH

The two Janes finally met at lunch recently, the goddess of fitness and the princess of nutrition. Food avoidance was of prime concern, and they chattered away about irradiation, longitudinal studies of aerobic injuries, and PABA allergies. Theirs wasn't the usual comportment of ladies who lunch. Jane Fonda was in New York City for a whirlwind day of media appearances to promote her new exercise video and terrific workout and diet book, *Jane Fonda's New Workout and Weight-Loss Program* (Simon and Schuster). Jane Brody, the syndicated personal-health columnist for *The New York Times*, whose latest best-seller, *Jane Brody's Good Food Book: Living the High-Carbohydrate Way* (Norton), is sacred in the Fonda kitchen, came to the private dining room of the Ritz Carlton Hotel as a member of the working press. In the world of Wheatena and leg lifts, however, Brody, who proffers such recipes as "Tex-Mex Kasha" and "Bulgur-Beef Balls," gets the heart rate going as fast as Fonda does. After all, Brody has given pasta intellectual respectability.

It quickly became obvious that both women love to instruct. (Or as Jane Fonda exclaimed, "To think 'endorphin' is a household word now!") Both women also like to feign distress about national talk-show appearances, without which they'd sell far fewer books. "It always feels awful when you're sitting there," Jane B. said. She is small and dark, and her voice sounds a little like Dr. Ruth's without the accent. Jane F. proclaimed herself an unabashed fan: "I gave your book to fifty of my best friends for Christmas. My family lives on your recipes, that Granny Smith chicken, those apple pancakes. . . . It works so well to put water in my wine." The waiter inquired what Jane Fonda would like to drink. Nobody had dared anything other than Perrier and lime. "I'll have a Campari and soda just to spite you," Jane Fonda said, her blue eyes sparkling. "Mmmmm," she murmured as she sipped. "It tastes so Italian."

Lunch began with consommé, followed by several stalks of steamed asparagus, a small piece of tarragon chicken, and a large baked potato. Baked potatoes are very in these days, as long as nothing like butter or sour cream gets near them. Jane Fonda cupped half her baked potato in the palm of her hand and dug into it with her fork. Jane Brody whirled pieces of hers around in her tarragon sauce. "Do your children *(Continued on page 250)*

Illustration by MARC YANKUS

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GOING FOR THE HEARTBURN

(Continued from page 248)

go along with you?" Jane F. asked Jane B. "I have a child who's willing to eat four vegetables," Jane B. said. Jane F. confessed despair at the eating habits of her eighteen-year-old daughter, Vanessa Vadim: "No matter what I cook, she hates it."

Fonda did allow that the problem might stem from Vanessa's infancy, when there was "nothing between Adelle Davis and Similac." Then she told a wicked story on herself: "I used to feed her a combination of goat's milk, desiccated baby beef liver, cranberry concentrate, and yeast. I finally wrote to Adelle Davis to ask, 'Why does she throw up all the time?' " Today, Vanessa "only eats Twinkies or anything cooked by a Frenchman." Jane B. reassured her: "You are not responsible for children once they reach the age of nutritional reason."

The conversation inevitably turned to face lifts. "I wouldn't touch 'em," declared Jane B. Jane F. was not so sure. "I can't promise you I would never have a face lift," she said carefully. "However, I have survived a director who took my chin in his hand and said, 'You'll never be able to do a tragedy with a nose like that.' He was the same one who told me I should have my back teeth removed so I could have sunken hollow cheeks like Suzy Parker. I have seen a lot of women on

> Jane Fonda's daughter, Vanessa Vadim, eats Twinkies—or anything cooked by a Frenchman

both coasts who've had face lifts and lost their personalities." "Like one of my neighbors," chimed in Jane B. "Her brother gave it to her for her sixtieth birthday." Jane F. played George Burns to Jane B.'s Gracie, demonstrating a charming sense of humor she's sometimes been accused of lacking: "I hope he was a plastic surgeon." "No," Jane B. explained, "a multimillionaire. He gave her the money."

Neither Jane looks remotely her age. Fonda at forty-eight is unbelievable. She looks thirty-five or twenty-two, depending on the viewer's age. Brody, forty-five, looks a radiant thirty-seven-and-a-half. Someone asked how old middle age was. "It's two years after however old you are," Jane B. pronounced. Then, in the guise of asking questions, she began to offer Fonda advice: "Have you ever considered not putting such gorgeous women on your videotapes? I'd like a more realistic goal." She also let Jane F. know that her orthopedist's office was filled with "Fonda fallout. Some of those exercises on your first tape I could never do. I'd break in half." Jane F. sweetly told her she'd dropped one difficult yoga exercise for her new tape, and said some people favor a mixed-media approach: "They do buttocks from the first tape, the stomach from the 'Challenge' tape, and legs from the new one." Jane B. changed the subject. "You should take a look at underwear. I can't find a leotard to run in with a good built-in bra."

Over dessert—blueberries and boysenberries plain—Jane F. said that as she aged she had to discard some movie projects and search for "appropriate stories. Let's face it, if I hadn't produced most of my own films since 1971, I wouldn't have had much of a career." "I've got one," Jane B. interrupted. "My husband's been working on a movie script for years. It's absolutely wonderful. I'll send it to you." Without blinking, Jane F. asked if Jane B. could send some research papers, too.

Like Jane F., Jane B. rises every morning at 5:00 A.M. She plays tennis, swims, and runs each day in Central Park, but she doesn't always like what she sees there. Her pet peeve: joggers who bounce when they're supposed to be stretching. "I run by and say, 'Don't bounce!' " Bouncing in general, Jane F. agreed, is on a downward curve, now that low-impact aerobics are on the scene. Jane F. herself is getting heavily into speedwalking: "I should have a closet like Imelda Marcos's for all the shoes they send me. Right now I'm trying five different kinds for speedwalking." So, does that mean that bouncing in aerobics might disappear entirely, someone wanted to know. "Oh, no. There will always be people who like to bounce." ▽

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raised, pink, opaque nodules, often ulcerated.

BEAUTY NOW

SKIN AND SUN

Skin-cancer signs . . .
sunscreen info . . . tanning-booth myths

BY LAURA FLYNN McCARTHY

Skin-cancer update

Each year in the United States, more than five hundred thousand new cases of skin cancer are diagnosed. For many patients, prognosis is good. Detected and treated early, 90 percent of all skin cancers are curable. Left unattended, skin-cancer lesions can spread, invade vital organs and, ultimately, may be fatal.

WHO IS AT RISK?
"The most significant controllable factor in skin cancer appears to be sun exposure," said Douglas Torre, M.D., clinical professor of medicine (dermatology), Cornell University Medical College, NYC. People most vulnerable to the damages of ultraviolet (UV) light—usually those with fair skin and light-colored eyes, and those whose jobs require long hours in the sun—are most prone to developing skin cancer. Until recently, men far outnumbered women in incidences of basal cell carcinoma. Today, however, more women are being diagnosed with this disease, and, although it's less common, dark-skinned people are susceptible to skin cancer.

Experts believe that the most common skin cancers (basal cell and squamous cell carcinomas) are caused by frequent, regular sun exposure; malignant melanoma may have its roots in intermittent, but painful, blistering sunburns in one's youth. A family history of melanoma and/or a history of unusual moles called "dysplastic nevi" may raise one's likelihood of getting this disease.

"The exact role of sunlight in developing skin cancer is not known, but we suspect it damages the skin in two ways," said Dr. Torre. "UV rays damage epidermal and dermal cells, affecting both melanocytes and keratinocytes and possibly causing genetic changes. Sunlight also may be absorbed into the immune system and weaken our immunities to cancer." Sun may also break down the skin's collagen and elastin to cause premature wrinkling and aging.

Experts emphasize the importance of prevention through *daily* sunscreen use beginning in childhood; and early detection of skin-cancer lesions through monthly *self*-exams, with yearly skin exams by a dermatologist. How? By using both full-length and hand mirrors, examine your entire body including between your toes and the soles of your feet. Even if you're not familiar with what skin cancer looks like, by getting used to the way your skin looks, you'll be able to detect *(Continued on page 262)*

SUNSCREENS Few health issues incur as many misconceptions as tanning. People believe there are "good" and "bad" ways to tan, that if you don't burn, skin remains healthy. Today, experts emphasize that there is no such thing as a "good" tan, and in fact, we can incur *more* sun damage year-round than in a two-week tropical vacation. Doctors now recommend that sunscreens become integral to daily life; and that, regardless of skin type, every woman use an SPF 15 (in place of a moisturizer, if necessary).

The amount of protection each sunscreen offers is designated by its SPF (sun protection factor), ranging from 2 to 15; the higher the number, the longer you can stay in the sun without burning. Manufacturers of higher SPF sunscreens (e.g., SPF 23) claim these offer even more protection, but dermatologists are skeptical. The difference between a sun "block" and sun "screen" is also vague. Because these are not FDA-defined terms, products labeled "sun block," may in fact, be screens, which allow *some* rays to penetrate. (Only real sun *blocks*: opaque coverings such as zinc oxide.)

UVA, UVB? In order for a sunscreen to offer *full* protection, it must screen out *both* ultraviolet A and B. Shorter UVB rays are thought to be the most damaging to skin, causing genetic changes in epidermal and dermal cells that ultimately can lead to skin cancer. UVA rays may intensify UVB damage, and break down collagen and elastin in the dermis, contributing to premature skin aging.

Since *no one ingredient can offer full protection* from UVA and *(Continued on page 263)*

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SKIN-CANCER UPDATE

(Continued from page 260)

any changes quickly, and bring them to a dermatologist's attention.

WARNING SIGNS

Basal cell carcinomas are the least severe, most common form of skin cancer. They can start out as a "pimple" or open sore that hasn't healed after several weeks, or as a smooth, translucent bump that may crust over, ulcerate, or bleed. They occur mostly—but not always—on the face and other sun-exposed skin. While basal cell carcinomas are rarely fatal, they can spread locally, and, depending on their locale, invade an eye, ear, the nose, or other organ.

Squamous cell carcinoma is less common but more serious than basal cell. Often, these cancers can be preceded years before by a benign rough, pink-to-tan dry patch called an *actinic keratosis*. While most of these benign lesions will never turn cancerous, anyone who has one should be alert to signs of squamous cell cancer: usually raised, pink, opaque nodules or patches that often ulcerate and usually—but not always—appear on sun-exposed body parts. Squamous cell cancer will spread locally first, but can go into the lymph nodes and from there, to more vital organs, such as the lungs and brain.

Malignant melanoma is the deadliest form of skin cancer, and while rare compared to basal cell carcinoma, it is becoming more frequent: twenty-three thousand new cases of melanoma are diagnosed each year in the U.S. (Not surprisingly, skin cancer rates tend to be highest in southern states because of long "sunny" seasons.) Early signs of melanoma include changes in a pre-existing mole, or the appearance of a brown-black or multicolored patch where previously one didn't exist. These changes are described as the ABCDs of melanoma. *"A" ("asymmetry")*: a line drawn down the center of many malignant moles would not leave two matching halves, as in the case of a common mole. *"B" ("border")*: many malignant melanomas have uneven "ragged" edges as opposed to the smooth, even borders of normal moles. *"C" ("color")*: often malignant melanomas have two or more colors—shades of black and brown and sometimes blue and white; normal moles are generally one color. *"D" ("diameter")*: melanomas are usually larger than normal moles (which are about 6mm in diameter or the size of a pencil eraser).

While even normal moles can grow and change color throughout a person's life—and don't necessarily indicate a malignancy—any noticeable change should be brought to the attention of your dermatologist as soon as possible. If melanoma is suspected, the physician will most likely remove the entire lesion for biopsy; in basal cell and squamous cell lesions, only part of the lesion may be removed for biopsy, followed by total removal if the biopsy shows a malignancy.

SKIN CANCER TREATMENTS

"In treating skin cancer, location, size, and lesion depth are considered. A patient's age is also a factor in determining whether radiation treatment should be considered," said Bijan Safai, M.D., chief of the dermatology service, Memorial Sloan-Kettering Cancer Center, NYC. "Generally, the most commonly used treatment for basal cell carcinoma is 'curettage and cauterization' in which the tumor is scraped off and an electric needle burns off a safety margin of normal skin. For squamous cell cancers, total excision of the tumor, plus a safety margin of normal skin, followed by suturing is usually the best procedure."

Other treatment options . . .

Cryosurgery: the tumor is destroyed by freezing with liquid nitrogen; a good option for people with basal cell carcinomas who can't tolerate anesthesia or who have bleeding problems.

Radiation therapy: X-rays are beamed at malignant cells to destroy them; sometimes used on elderly patients for basal or squamous cell cancers; can result in *increased* risk of cancer at the site of the le-

sion ten years or so after treatment.

Laser surgery: A laser beam is used instead of a scalpel to excise the tumor; is still considered an unconventional treatment in removing basal or squamous cell cancers.

Mohs surgery: thin layers of the tumor are removed and examined under a microscope until the site is tumor-free; this method is frequently used for tumors that recur and those in difficult locations (such as nose, ears, eyelids).

"The Mohs technique is gaining popularity because it can offer the highest cure rate possible with the least amount of tissue loss," said Perry Robins, M.D., founder and president of the Skin Cancer Foundation in NYC and associate professor of clinical dermatology at New York University Medical Center. "For melanoma, however, the treatment of choice is still wide excision of the cancerous lesion and a good safety margin of surrounding normal skin."

In some cases, if either malignant melanoma or squamous cell carcinoma has spread to the lymph nodes, they, too, will be removed. Further testing is then done in order to determine if the disease might have metastasized to other body parts. At this point, the cure rate for both melanoma and squamous cell carcinoma drops dramatically. Current research underway into treatments for advanced stages of skin cancers may provide some new options in the future. ▽

SUNSCREENS

(Continued from page 260)

UVB rays, the best sunscreens combine several ingredients. . . . *PABA* (para-aminobenzoic acid) and its esters (glyceryl, padimate A, padimate O): probably the most effective ingredient for screening UVB; it *doesn't* screen UVA. *Benzophenones* (oxybenzone, methoxybenzone, and sulfisobenzone): excellent protection against UVA; less against UVBs. *Cinnamates* screen UVB, but not as well as PABA. *Anthranilates*—moderately effective at screening UVA and UVB.

PABA PROBLEMS

Early PABA sunscreens, with high percentages of PABA in an alcohol base, proved irritating. "Today, by combining less-concentrated ingredients into one product, we can lower risks that any one ingredient is going to cause irritation or allergy," said Isaac Willis, M.D., professor of dermatology at Morehouse School of Medicine in Atlanta.

Many women who *are* allergic to PABA may *not* be allergic to PABA esters; and those who have reactions to PABA sunscreens may be allergic to *another* ingredient (i.e. fragrance, alcohol). If your skin is irritated by one PABA sunscreen, try another *kind* of PABA sunscreen before giving up on PABA. Since all ingredients are not always on labels (only "active" ingredients are required), use sunscreens that *do* list all ingredients. New, non-PABA alternatives: Ti-Screen, Piz Buin.

TANNING BOOTHS?

Tanning parlors claim to use only "safe" rays. "There is no such thing as a 'safe suntan' and, in fact, people who go to tanning parlors may do more harm to their skin than if they sunbathed outdoors," said Dr. Willis. "Tanning salons use mostly UVA rays; but, in most salons, UVA light is about 100 times stronger than UVA in natural sunlight. The FDA also allows salons to use up to 5 percent *UVB* light along with UVA. In natural sunlight, UVB accounts for less than *one percent* of sunlight; so in tanning booths, intensities of UVA *and* UVB are dangerously high."

Some people go to tanning salons before a tropical vacation, thinking that if they can get a good "base" they will be less likely to burn on vacation. However, because sun damage is *cumulative*, the more UV exposure you have, the more damage you incur; and a preexisting tan is *not* a good protection against further sun damage. Also, people most likely to use tanning booths are the ones who *don't* tan easily.

"Many salons don't question clients about diseases they have or medications they're taking," added Dr. Willis. "This can be a major problem because UV is thought to alter the body's immunological system. In addition, UV can activate some forty diseases.

"Many medications (e.g., antibiotics and diuretics) can cause a phototoxic reaction to UV light, increasing skin sensitivity, causing severe sunburns, or allergic reactions."

Doctors use ultraviolet light to treat some skin diseases—but only after *carefully* weighing risks of such treatment against benefits. ▽

PEOPLE ARE TALKING ABOUT books

Gelsey with Misha, before he threw her over

GELSEY KIRKLAND'S *FAUX PAS*

A book of shocking revelations from one of our greatest—and most self-destructive—ballerinas

By HOLLY BRUBACH

Dancing on My Grave (Doubleday) is Gelsey Kirkland's autobiography, the story of a girl, one of the great ballerinas of our time, for whom nothing in the world—least of all herself—has ever been good enough, despite a career that has encompassed most of the best that ballet has to offer. At fifteen, in 1967, she was dancing solo roles in the New York City Ballet. When, seven years later, Mikhail Baryshnikov defected from Russia, he asked her to dance with him; she joined the American Ballet Theatre, where she continued to perform more and more sporadically until her dismissal for cocaine abuse two years ago.

Most readers of this book will be shocked by Kirkland's revelations about her love affairs: with Peter Martins, whom she paints as well-meaning but ineffectual; Baryshnikov, here a chronic womanizer for whom sex is a one-way street; Patrick Bissell, a heartless two-timer who introduces her to cocaine; and others. But for anyone who loves ballet, this book's most shocking aspect is the way in which Kirkland has routinely considered herself above her material. In the title role of a new production of *Firebird*, remounted for her by George Balanchine, she disdains his choreography, Chagall's decor, and, most of all, Stravinsky's sumptuous score: "I danced with passion," she says, "to spite the music." What is somehow worse, she is also above her audience, dismissing their ovations: "I was not pleased by applause I felt had been gratuitous." Indeed, no one in these pages pays Kirkland a compliment without getting slapped in return. Her skin is thinner than other people's, her feelings deeper and more exquisite. When her father tries to assuage her shame at a bad case of acne by telling her of his own at her age, she rails, "How could he presume to understand my problem?" Raised in a profession that subjects one's every feature to intense scrutiny, she determinedly embarks on a program of cosmetic surgery to realign her teeth, fill out her lips and breasts, reshape her ankles, and shorten her earlobes.

Kirkland evidently relishes the melodrama of her own life. Asleep in Peter Martins' bed, she wakes to find Heather Watts, Martins' sometime girl friend, staring at her. Leaving a party at Martins' apartment, Watts calls out, "Gelsey, I have the key!" In the early stages of her affair with Baryshnikov, Kirkland finds herself pitted against Natalia Makarova, his former lover. In these scenes, it is the Other Woman who wears the black tutu, our set-upon Gelsey who wears the white. For her part, Kirkland taunts Baryshnikov during curtain calls, offering him a rose from her bouquet and, just as he reaches for it, snatching it away. Twice. She intended this, she tells us, as a joke.

Kirkland and Greg Lawrence, her coauthor, who is also her husband, would have us believe that her behavior, which is often appalling, ought to be excused in the name of her quest for some artistic Holy Grail. What she didn't do *for* ballet she did on account of it, giving in to her rampant insecurities and her penchant for self-destruction. It is all right, this book implies, turning the golden rule upside-down, to treat other people badly, as long as you don't treat yourself any better. Kirkland is presented as a victim—of others' cruelty and of her own relentlessly high standards. Her father teaches her and her sister as toddlers to sound out the syllables of words, one of which is "perfection," and Gelsey's story is uphill from then on.

She runs into trouble, she tells us, because she is "a thinking dancer," but her thinking, especially about ballet, proves hopelessly misguided. Balanchine's works are to her mind esthetically bankrupt, mechanistic and subhuman because they lack characters and a plot, focusing on the dance's relation to the music instead. For good measure, Kirkland wages an attack on Balanchine the man as well, passing along rumors of his impotence, claiming he gave her amphetamines. This desperate scramble to discredit the greatest choreographer of our time—perhaps of all time—says more, of course, about Kirkland than it does about Balanchine, whose ballets speak for themselves; this book is no match for them. The only wonder is that a dancer, someone skilled in the languages of movement and music, could live for so many years in the midst of Balanchine's repertory and not respond to it.

Curiously, the inadvertent effect of Kirkland's account of her misunderstood life is to make the reader gradually withdraw sympathy from her and even to extend it to the people around her. Her poor father, moved to tears seeing Gelsey dance in a workshop performance at the School of American Ballet, is sitting in the living room when she gets home. She rushes in and demands, "Well, was that good enough for you?" Poor Maggie Black and David Howard, her coaches, whom she squeezes like sponges. "Gelsey, you know," Baryshnikov says when, two-thirds of the way through the book, he loses his temper, "you respect no one!...You don't respect your partners! You don't respect your teachers! David! Your mother!" By this time, the reader is so grateful *(Continued on page 266)*

DINA MAKAROVA

Renee Taylor diets with the stars... Gelsey Kirkland steps on everyone's toes...Sociology unravels romance

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(Continued from page 264) when anyone comes along and gives Kirkland a good scolding that one instantly forgives the multiplicitous Misha for being such a cad and cheers him on: That's right, you tell her.

Kirkland would have the world be other than it is. Given the power, of course, so would I, or you, or almost anyone with even the vaguest awareness of life's injustices. Alas, unlike most of the rest of us, Kirkland can't lose sight of life's imperfections long enough to appreciate living; there is never any respite. Everyday life, with all its momentary pleasures, its happenstance, is evidently insufficient, something less than what she was led to expect. One gets the idea that Kirkland wants to change people, to change ballet. Her book is dedicated to Joseph Duell, "that the cry for help might yet be heard." A talented, troubled young dancer with the New York City Ballet, Duell committed suicide earlier this year, and Kirkland seems to lay the blame for his death at ballet's doorstep. If only . . . what?

Living in Vermont, Kirkland and Lawrence, a former fellow cocaine addict whom she met one night knocking at their dealer's door, have overcome their drug habits, rehashed her past, and written this book. Kirkland returned triumphantly to the stage last spring in London, dancing Juliet to Anthony Dowell's Romeo. She now talks as if, at thirty-three, she has attained the age of enlightenment, once and for all.

In the end, one's anger with Kirkland gives way to pity. If I were limited to a single word to describe her dancing, that word would be plaintive. Listening between the lines of this book, one can make out what sounds faintly like a cry for help, muffled by Kirkland's own arrogance. She seems trapped within herself, inhabiting the world of her own mind, where life becomes more vivid—and more remote.

Twice in these pages Kirkland recalls instances in which she had to invent for herself a conceit that would help her make sense of a role, to invest each step with dramatic meaning. As Kitri, in *Don Quixote*, she was "proud to dance. [Kitri's] grace and dignity flowed through those steps." In Jacques d'Amboise's *Irish Fantasy*, she imagined a shaft of sunlight on the stage. "I danced toward the light," she explained to the choreographer. "I'm happy dancing your steps in the sunshine." The tragedy is that Kirkland apparently delights in dancing only when she is playing a character who does. She herself seems never to have known the exhilarating sensation of her own strength in *développé* or the giddy pleasure of a series of jumps buoyed by the music. The only sunshine she is capable of basking in is the sunshine she imagines.

René Taylor, having a svelte time

FAME & OTHER APPETITES

Renée Taylor knew the eating habits of everyone at the Actor's Studio

By RENÉE TAYLOR

Marilyn Monroe ate grapes. Betty Grable ate lamb chops and steamed vegetables. Greta Garbo ate wild-rice nutburgers. Renée Taylor ate everything. In "My Life on a Diet", a funny, unembarrassed memoir, the actress, writer, comedian, and wife of Joe Bologna—who says there's nothing in a name?—rehashes an obsession with food matched only by her appetite for fame. (Trying to get the attention of an agent, any agent, she turned loose a hundred and fifty turtles with her photo and phone number pasted on their backs.) Today, she stays thin on a diet Taylor-made to drive a nutritionist wild: each day, she eats any one food, in whatever quantity she wants. May all your days be ice-cream days.

During my eight years in Lee Strasberg's acting class, I snuck out and heard what other great acting teachers, like Harold Clurman and Stella Adler, had to say. I saw three psychiatrists at the same time for a year, too, because they all saw my weight problem from different angles, and that took off the pressure to solve my career and love dilemmas and my obesity at the same time.

Into Lee's class came some of the most beautiful and famous stars. I met Marilyn Monroe, Jennifer Jones, and Joan Crawford, to name a few. From the empty bags, I noticed that Jennifer Jones ate rice cakes and chewed on lecithin.

"What's that do?" I asked her.

"It acts as a fat emulsifier," she said, putting a capsule in my hand. It tasted awful.

Joan Crawford sipped vegetable juice from a can and ate *(Continued on page 268)*

MARTHA SWOPE

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(Continued from page 266) pumpkin seeds by the bag. One day Joan Crawford caught me picking up her seed bag and tin can out of the trash.

"I used to be a garbage eater myself," she said. "Kelp, vinegar, and B-6 stabilized me." I was too embarrassed to tell her I wasn't going to eat her food, I just wanted to know what it was.

Marilyn was, and is to this day, my favorite. I never saw skin like hers—the color of a peach and translucent.

"How did you get skin like that?" I asked her one day in the ladies' room as she put calamine lotion on her face because she was breaking out in a rash. She had just done a scene in class and she was so scared her body was dripping wet with perspiration. Her jersey dress stuck to her flesh, and you could see the exact outline of her body through the clinging material. If there was a drop of fat here or there, it didn't matter to me. She was gorgeous. Her picture was on the cover of *Life* magazine that week, biting a rhinestone earring. But she didn't consider herself a success yet because she wasn't appreciated as a good actress. Her work in class was so vulnerable and personal. I marveled at her risk-taking in front of young actors like me, who, as part of the class, would dare to criticize her work. She was so serious about participating, she called my friend Phil Roth to ask him to act in a scene with her.

"Hello, Phil, this is Marilyn," she said. And then, to identify herself to him, "You know, Marilyn from class."

Now, Renée Wexler was asking Marilyn Monroe, the epitome of glamour in a mink coat, babushka, dungarees, and a white cotton blouse, "How did you get skin like that?"

"Well," she laughed, "today before I came, I took a hot bath for three hours."

"Uh-huh."

"Then I rubbed Vaseline all over because my skin is dry."

"Uh-huh."

"That's it."

"What do you eat every day?" I asked, hoping to find her secret there.

"I eat grapes. A lot of grapes. I have a sweet tooth and grapes satisfy my craving."

"Uh-huh. Thanks."

So for the next few weeks, I ate grapes. Red. Green. Black. Frozen. Pits and all. Hoping to look like her. I kept looking in the mirror for her laughing face, but it was only mine looking back. At least it was laughing.

Once I woke up in Lee's class and at first I thought I was dreaming. Marilyn Monroe was onstage doing a sense memory of the wind. She gave herself totally to the experience. After class, I walked down the street with her.

"I tried the grape diet. It didn't do anything for me," I said.

"Really? Try hot water and lemon for one day, and then do hot water with orange juice for two. I'm on the third day."

"I never knew who I wanted to be until now—you. I'm finally making $750 a week, and I have this awful fear of giving up control. But I saw from your exercise, you have to lose control to find yourself. You are the wind, Marilyn. That's why I want to be you."

"When you become me, Renée, tell me what it's like. I always wanted to be Irene Dunne."

GENRES AND GIANTS

Obsession and murder, Mishima and Chekhov—this month's hot properties

By ANDREW HARVEY

One of the hardest kinds of novel to write is the allegorical, which can seem an empty and predictable virtuosic exercise. Patrick Süskind's allegory, *Perfume* (Knopf), avoids with remarkable finesse this pitfall by virtue of its clear and pungent writing and its scalding vision of history as tragic farce. *Perfume* has been a best-seller in Europe, and it is easy to see why. It is full of a thoughtfulness that is never pompous or mechanical; it brims with challenging ideas; it is as inventive as Eco's *The Name of the Rose* without being as determinedly "smart" (or as long). And like all true allegories, *Perfume* works on a number of different levels.

On one level, it is the biography, set in the mid-eighteenth century, of Jean-Christophe Grenouille, a man who goes from being possessed by a passion for perfumes and scents of all kinds to becoming a murderer of beautiful young girls. On another, it is a meticulous study of obsession: what drives Grenouille to murder is his search for a scent—one he distills from the hair and bodies of murdered girls—that will at last make him lovable and human. On yet another level, *Perfume* is a sustained, intricate meditation on the relationship between estheticism and cruelty, inner emptiness and the rage to power, romanticism and the rise of the amoral, destructive modern spirit. Süskind's achievement is to make the reader aware of all these levels without ever being pedantic or haranguing.

the author at his...

Henri Troyat's *Chekhov* (Dutton) is as masterly as his earlier history of Tolstoy. Chekhov is a more difficult subject: his life had fewer dramas and storms. As great a magician of reticence in his life as in his work, Chekhov has always posed a problem to his biographers. Nearly all have taken the easy way out by sentimentalizing him, turning him into a tubercular saint of literature, the one gentle giant in a crowd of tormented ogres, the "good" Russian whose goodness is the source of his genius. Such a view trivializes both Chekhov's struggles with himself and the ambiguous, often ferocious nature of his art.

Troyat's Chekhov is no saint: he is full of contradictions, as hard as he is generous, as lazy as creative, as withdrawn as lovable and loving. It is clear that Chekhov was a complex man who struggled all his life with an inner desolation as hurtful to him as it sometimes was to others; but his greatness, this book shows us, lay in confronting his own, and others', saddening ambiguity without recourse to the consolations of political ideology or religious fervor. It is for this courage of confrontation, this agnostic lucidity and the humor it generated, that we honor him.

Marguerite Yourcenar's *Mishima: A Vision of the Void* (Farrar, Straus & Giroux) is not a biography, but an extended essay on the Japanese writer. Yourcenar is as unsentimental about her subject as Troyat is about his. She acknowledges Mishima's narcissism and hunger for notoriety; she knows that while he had an instinctive understanding of the nihilistic aspects of Buddhist thought, he was half-deliberately ignorant of the corollary discipline of compassion. She sees that Mishima's Shield Society—right-wing nationalists grouped round an archaic worship of the Emperor—had more than a little ridiculous about it, and that his public suicide did *not* transform the spiritual consciousness of Japan.

Nevertheless, it is the strength of Yourcenar's study that these caveats and qualifications do not destroy her—or our—sense of the troubled grandeur of Mishima's achievement. With the sober lyric grace and clear intellectual passion for which she is famous, Yourcenar champions Mishima against all his critics, both in Japan and the West, who have seen in him little more than a *poseur* and a fanatic. For her, Mishima's life, work, and suicide are all of a piece, a single, seamless play, rooted in what she calls a "majestic vision of the void" and performed with a desperate nobility.

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Andrew Harvey *wrote "Burning Houses."*

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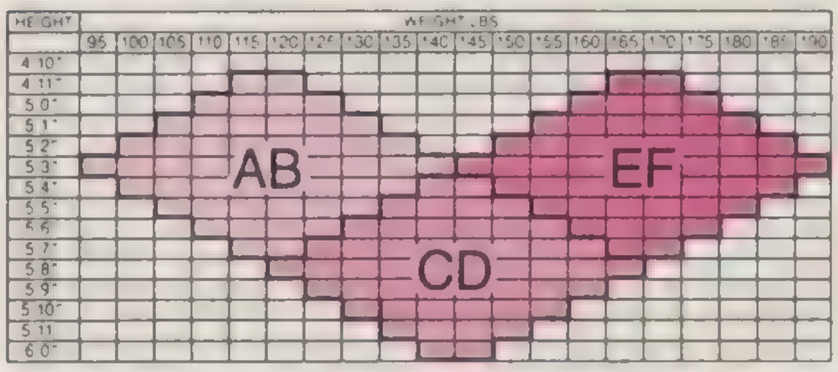

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WHY I LOVE LIBERACE

Mr. Showmanship Himself would have us believe he's just a normal guy

By JOHN WATERS

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Not since Patty Hearst's *Every Secret Thing* has a book with a title that promised so much and delivered so little still been worth buying. *The Wonderful Private World of Liberace* (Harper & Row) may stop you in your tracks, but if you're expecting dirt, walk on by. "Wonderful" it is, "private" it ain't. Not a mention of his chauffeur's infamous palimony suit, but if you've heard the "false rumors" (I hadn't) concerning his health, you'll be relieved to know he "lost thirty pounds rather rapidly on a—would you believe—watermelon diet." So, if your feverish little mind is conjuring up wild scenes involving grandmotherly groupies and spiked chandeliers, forget it. Liberace has class. There will be no spilling of guts here, thank you.

Don't get me wrong. I love the idea of Liberace. And this book is worth the full cover price of $29.95. It gives disposable income a good name. Imagine the thrill of brazenly displaying this opus on your coffee table for a week, and then ritualistically placing it on your shelves next to the glittered one's past volumes: *Liberace*, *The Things I Love*, and *Liberace Cooks—Recipes From His Seven Dining Rooms*. Picture certain collectors paying a fortune for this hardback in twenty years, even if it does get remaindered in the next six months. Besides, the photos are stupendous: Liberace in bubble bath, dressed as Santa Claus, in his piano-shaped pool, even in a closet. There he is with everybody—Elvis, Michael Jackson, Judy, the Pope, his mom, his servants, and all his dog "children."

Even though Mr. Showmanship Himself would have you believe that under all the hype, furs, and hot pants lurks a normal guy who dresses conservatively, loves his mother, Saint Anthony, and decorating, I'm convinced he's so all-American that he's gone over the edge. He denies having a face lift or wearing a wig, and in one eyebrow-raising chapter recalls losing his virginity at age sixteen to a woman "twice my age," even though, he says, "the thrill of making it with an older woman diminished as I grew older. Younger girls started to represent more of a challenge, probably because of their comparative innocence." All of this from a man who, the last time I saw his show (a sort of vaguely kinky Ice Capades), made a grand entrance hollering, "Eat your heart out, Tootsie!"

And the prose is positively priceless. Yet Liberace goes to great pains to explain he wrote *all* of it himself, no "ghost" was there to help. I believe you, Lee! Who else could come up with "Around the Easter holiday, some friends presented me with six adorable baby ducklings. They knew how much I love pets . . . These darling little balls of yellow fluff were no exceptions." I can't wait for this book to be released on audio-cassette. In Liberace's own voice, of course.

It's not easy being a parody of a parody, but Liberace tries. Recipes for "sticky buns," how to find bargains at swap-meets. Even decorating hints—"nature abhors a vacuum and so do I. That is, one thing I can't stand is wasted space." (Take that, Billy Baldwin!) And from the looks of his many upscale versions of Elvis's "Graceland," one doesn't doubt his word. He rarely gets defensive, and if so, with some mild wit: "I never wear furs of endangered species. All my furs were bred especially for the skins that go into making coats. Besides, they were dead when I bought them." Statements like these make me wish I could work for Liberace. Go-fer, "walker," fan-club organizer, protégé, even roommate. You name it, I'll do it.

In fact, I'm seriously considering dropping out and joining a Liberace cult. And unless his plans are delusions of grandeur, it may be possible in the near future. Liberace Park (with the help of Donald Trump!) is seriously being planned. Replacing the current Las Vegas museum he has outgrown, the new piano-shaped Liberaceland will be a "complex set in an exquisitely *(Continued on page 272)*

John Waters *is the director of "Pink Flamingos" and "Polyester," and the author of "Crackpot" due this month from Macmillan.*

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(Continued from page 270) landscaped park complete with reflection pools and fountains that keep time to music—'The Dancing Waters.' " Here one can live and work in an "office-condominium complex, built of glass and steel in the shape of (what else)—diamonds."

At last a town where I could be happy! Every waking moment could be spent in awe of Liberace. There's his "present warehouse" for good little boys and girls. His seventeen vintage automobiles to covet, or his two-hundred costumes on mannequins with "appropriate props and interesting lighting that will make them look the way I did when I wore them in live performances." If I'm ever depressed, all I have to do to cheer myself up is to stroll past the specially commissioned "World's Largest Rhinestone" that I imagine will be the centerpiece of this gaudy utopia.

Of course, there will be shopping. All in a custom-built mall featuring a Liberace line of clothes, look-a-like dolls, even a "men's cologne and ladies' perfume created especially for Liberace." And to top it off, yes, a Liberace *bank*, where I'd deposit my last red cent into his personal account. To hell with the musical scholarships he plans on awarding. I want him to have *all* the money. Forget Jim Jones. O-D'ing on Liberace would be such a delicious way to die.

UNCOUPLING

Breakups follow clear patterns, scattering clues all along the way

By GEORGIA A. BROWN

There was a period when I was compelled like the Ancient Mariner to accost wedding guests and tell my separation story. To divorce, I realized, is to become consumed by a subject. First, we are caught up in the drama, then we need to know what went wrong. How did we come to this? It is one of our most poignant, and often tedious, contemporary questions. People who scorn the subject as bourgeois or unseemly one year find themselves possessed and babbling the next.

Now, sociologist Diane Vaughan, in *Uncoupling: Turning Points in Intimate Relationships* (Oxford), sets out to describe precisely what happens in a separation. From 103 interviews, she has reconstructed the social patterns—the "how, not why"—two people follow when ending an intimate relationship. As a social scientist "trained to look for order," she means to find it in this most disorderly of experiences. Her subjects are primarily middle-class, both straight and gay, either married or living together.

I'm interested but skeptical. If I look for patterns, they are usually psychological rather than sociological. Also, by unfair coincidence, I am rereading *Anna Karenina* when I begin *Uncoupling*, and I have trouble switching to a book where the characters are named the Initiator and the Partner rather than Anna and Alexey.

Uncoupling tells a story that bears a resemblance to Anna's. It begins when the secretly dissatisfied Initiator takes up interests, activities, and people (perhaps a confidant, perhaps a lover) outside of the relationship. (Ordinary change is neither secret nor intentionally exclusive.) The Partner unknowingly collaborates by remaining oblivious. As the Initiator displays his alienation more blatantly, the Partner clings to the relationship. By the time the Initiator forces a direct confrontation, he has already established a secure identity away from the Partner. In other words, he has effectively "left." (This explains why the period of "trying" may be fruitless: it's too late.) At last, the Initiator informs friends and relatives of the breakdown. Only at this point is the Partner painfully forced to begin his own transition out of the relationship.

Some readers may notice that Vaughan's pattern is founded on betrayal. Words such as betrayal, deceit, disloyalty are not used in *Uncoupling*. These words imply moral judgment, whereas science is neutral. Rather than judging, Vaughan dissects the process into minute particulars. For example, early on, the Initiator may start listening to (or singing) songs about dissatisfaction, turning loose, going on the road again. Later, Initiators may symbolically misplace a wedding band, or change physically, say, by growing a beard or losing weight. They may begin jogging, painting the attic, staying up late, going to bed early—anything to avoid the Partner. (At this point, I am thinking of all the marriages that last a lifetime in this stage of disengagement.)

Perhaps because *(Continued on page 274)*

Georgia A. Brown *writes fiction and journalism.*

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 272) the interviews are fragmented—paragraph-long quotations identified by tags like, "Hair Stylist, age 29, divorced after 9 years"—the voices of the people Vaughan has interviewed are disembodied, without distinction or human dimension. Yet it is clear that Vaughan has genuine respect and affection for her subjects, and that she finds their stories convincing evidence of human resilience. The author emerges from her book as a person with a very earnest, orderly, and generous sensibility.

This impression was borne out when I met Diane Vaughan in midtown New York on one of those steamy summer days when to live in this city is a special deviation from sanity. She had flown down from Boston, where she teaches at Boston College. Until a few years ago, she had lived all her life in Columbus, Ohio. She is tall and attractive, a calm, competent woman in her 'forties.

Over lunch, Vaughan describes transitions (general, not intimate) in her own life that went into the writing of *Uncoupling*. Having gone to college in Ohio for one year, she left to marry and then had three children. When the youngest was in third grade, she decided to finish school. She went on for a Ph.D. In 1979, the same year her youngest left home for college, Vaughan, now divorced, sold her house and went off to Yale for postdoctorate work.

After lunch we walk, discussing the experience we both have had of reencountering the person with whom one has shared a long intense stretch of life (called marriage), even had children with, and of the momentary amazement that he could just as well be a stranger. Vaughan had such a shock of recognition upon meeting up with her husband four years ago at the wedding of their daughter—even though she had seen him many times since the divorce.

Talk of the wedding reminds me of something I felt reading *Uncoupling*: children are in the wings, but I never felt their presence.

"If I ask my friend why she stayed in her bad marriage so long, she will say, 'Because of the children.' You hear that very often," I say. "From your book, though, it seems that children play almost no part in the separation process."

"But, you see, I never ask why," Vaughan answers. She is not probing her subjects for motives or looking for evasions, denials, emotional subtexts. She is pointing out what they *do*. She does say that my question makes her realize that people talk quite a bit about fears of telling parents or friends, about religious conflicts, but rarely mention—much less agonize over—children.

We might think of Anna Karenina, who leaves the son she adores, the same child with whom she could once scarcely bear to part for a few days. Now she is possessed, transformed, by a terrible passion. A child loses his place as "a reason to stay," because there is no reason after a point. In *Uncoupling* this inexorable force is reduced to the Initiator's discontent and an almost deliberate series of steps followed to a conclusion.

> A partner may hum songs about dissatisfaction, symbolically misplace a wedding ring, or lose weight

However accurate Vaughan's pattern, something is missing. Something crucial. My question is whether Vaughan's kind of codification threatens to deny depth and complexity. Nearly every quoted testimony in *Uncoupling* is based on a feeling. "Suddenly supporting her felt like such a burden.... I felt guilty about it.... Then I always felt I had to have days to myself.... Yes, constantly I read in bed. And then I would hope he would fall asleep." But even at their height, how muted and restrained these feelings are. Where are the dark feelings? I mean misery, desire, shame, rage, humiliation. Does the method, the sociological interview, intimidate and "civilize"? Or does these people's jargon imply that they have filtered out the unacceptable in their actual lives as well as in their accounts?

People in crisis are hungry for explanation. They may eagerly adopt intriguing but easy versions of what they feel or do. "Arriving at a stable account allows a person to go on," Vaughan informs us. But "stable accounts," often arrived at in order to "go on," may mask or obscure what really happened. (Kurt Waldheim, to take one example, had a stable account.) Memory is difficult.

Vaughan hopes her book will stimulate further investigation. She would like to provide useful information, "a first step toward... [changing] individual circumstances." That people truly change by acquiring information, I have my doubts. I would not recommend this book as a self-help manual, although I'm sure it will be read as one. (How many people will move into "direct confrontation" over songs their lovers are humming?) I'd rather prescribe *Anna Karenina*. I'm afraid I believe that people change only through radical suffering and reflection.

Vaughan has a much more ameliorative view of human nature. "[I] was touched by their ability to emerge in some way a victor from the experience," she says of all those she interviewed. There were no tragedies, no howling indignation; there are no messy loose ends. No one jumped in front of a train.

ESCADA

BY MARGARETHA LEY

Glacial pales. ESCADA's misted images in icy – enticing – tints of color. Meltingly beautiful in the new length of jacket, sweater, skirt.

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VOGUE

a special report

WHAT'S IN A NAME?

the big business of European style

BEHIND the label

AN INSIDERS' GUIDE TO EUROPEAN STYLE. BY G.Y. DRYANSKY

The business of fashion is big business everywhere in the world. It's the hottest game in town—whether that "town" is New York, Paris, Rome, Milan, London, or Munich. There are no boundaries, no borders where style is concerned—it speaks an international language all its own. A language everyone understands. Today, fashion sells everything. In this special report, reasons why: a look at the style makers and their powerful business empires; a look behind the label at modern fashion success . . .

Henry Ford offered a Model T in any color provided it was black. On the computers **Missoni** and **Escada** use to design their knits there are 16.5 million shades. The century that became the age of assembly lines is going out as the era of the computer—work has passed from rote hands to robots. At the same time the personalized trace of a human hand obeying human imagination has never before had wider access to expression—nor a more receptive public. What we can't afford in artisanry we seek in design. The Computer Age is also the Designer Age.

Today the names that set people dreaming are not the equivalents of Fords or Carnegies—nor of Picassos. They are the **Saint Laurents** and **Armanis**. Technology we take for granted; fine art, formerly touched with holiness, we have turned into high entertainment, accessible, for the most part, only away from our daily lives in museums. Obsessed with our Selves, we cherish most the applied art that touches us intimately; clothing is no longer just clothing, it bears the aura of Style, and fashion designers are reaching out to give a more esthetic and more signifying presence, a Style and an aura, to our surroundings.

Is the craze for designer this and designer that status-craving? Surely that's part of the story. But that we find status in the trace of someone who is a kind of artist is part of the story too. There are good and bad designer-signed products on the market, as there are good and bad wines. Each la-

beled item, in the end, signifies the esthetic commitment of the signature. What we each crave when we choose designer products is the expression of an esthetic stance that corresponds to our own. Far more than a label, people need to possess what the French are now calling a *look*. Each of us, convinced that we count for something, wants to cast an image that counts for something.

You can argue that our esthetic priorities have become decadent, corrupted by the domineering Will To Consume—that the effort that goes into making thousands and thousands of **Gucci** shoes a year could be better directed toward building cathedrals. We don't build cathedrals in our time. On the other hand, the secretary who assumes a look when she slips off her Nikes to put on the Guccis is not a serf. In the age of cathedrals the law forbade anyone to wear anything that belonged outside his social rank. For the secretary, luxury is a problem of juggling her budget. We are where we are in a long leveling movement of society, and, as the French say, there is no point in arguing for noon at two o'clock. In one way, designer this and designer that are emblems of resistance against leveling that turns into homogenization.

It's too easy to put down designer allegiance as a reaching for uniforms. In a century that began pushing people toward anonymity, people have indeed responded by seeking a specific identity in the esthetic allegiances of Style. So much the better, we have to say, when we think of the damage other allegiances have caused—from political fanaticism to killing in the name of soccer teams.

Thus designer this and designer that are not a fad, they are an integral part of the way we are now. People are no more apt to create their own fashions than their own computers. They turn to what **Gianni Versace** calls himself: an opinion leader. That today we give almost as much importance to our style as we do to our computers means that these applied artists who are today leaders of taste have become enormously powerful people.

Judging by the first few moves of the designers onto the stock markets, their companies seem to be the coming glamour issues. They are also in the midst of revamping not only our wardrobes but the way we buy them—shaking themselves loose from a hallowed rhythm of seasons and from a traditional dependence on retailers. They are building vertical empires from conception to distribution, more integrated even than the auto industry.

Where do they go from here? Will they banalize their magic touch by signing anything or everything? What common denominators besides talent got them where they are today, and how do they see their own futures? What makes a name survive as an institution whose mention remains magic after the person bearing the name is long dead?

These people have become international celebrities. Recently, at the awards for the year's best designers in Paris, a guest, Cher, actress and rock star, remarked: "I never thought I'd see all of them in the flesh!" Yet how is it that designers who remain relatively unknown are doing well too?

A good handful of questions. In quest of answers I made a sweep of Europe on behalf of Vogue: through Paris, London, Rome, Milan, Naples, Treviso, Munich, and Hamburg, speaking to designers and their business managers—to people who are stars, to the heirs of design institutions, and to people less known who are brilliantly successful.

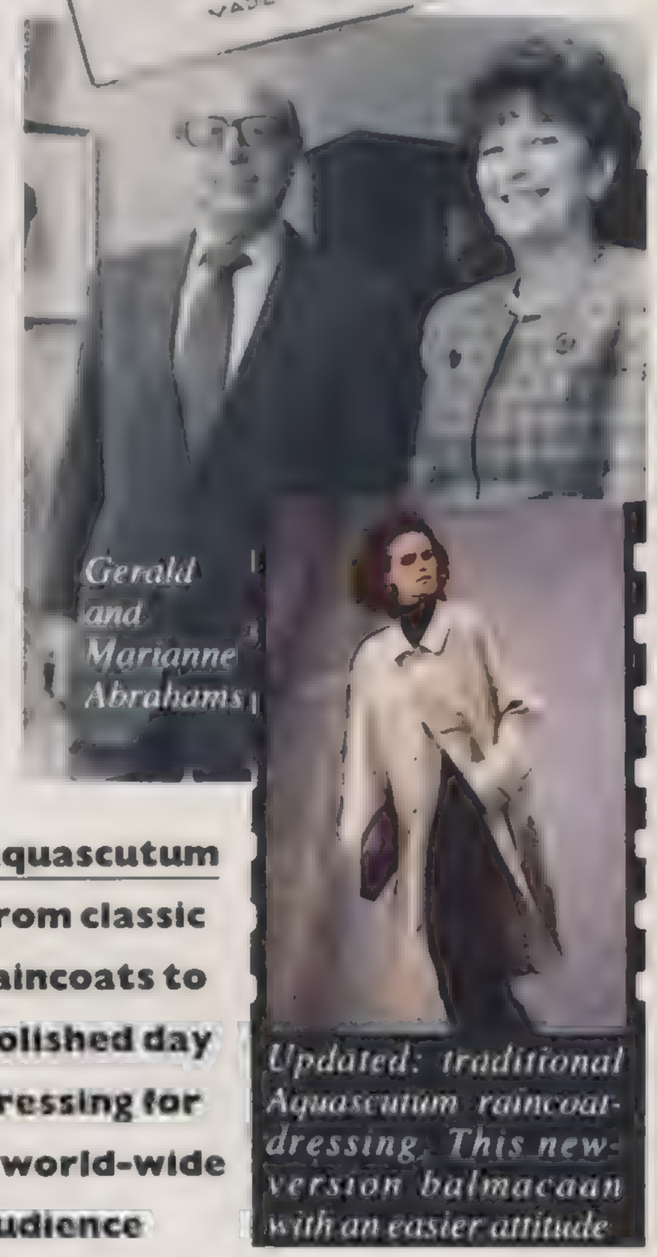
Why Europe? New York has overshadowed Paris in fine art; but when it comes to style, we are still heavily colonized by Europeans. **Pierre Bergé**, head of the house of **Yves Saint Laurent**, jokingly calls the applied arts—principally fashion—all that's left of art in Europe. In any case, they are part of an art of living that's richer than our own.

Europe has what is left of an aristocratic culture in which embellishing daily life was a prominent goal—a culture that antedates the money goals of the industrial revolution. As we built America, money vetoed a lot of lovely things that "didn't pay." We had to return to Europe to buy embellishments for a life heavily devoted *(Continued on page 300)*

Azzedine Alaia

Distinctive body-close knit dressing—his second-skin jumpsuit under lots of curly Mongolian lamb

Azzedine Alaïa
Master of modern body-dressing... literally reshaped fashion thinking...
Noted for leather, knits



Gerald and Marianne Abrahams

Updated: traditional Aquascutum raincoat-dressing. This new-version balmacaan with an easier attitude

Aquascutum
From classic raincoats to polished day dressing for a world-wide audience

Giorgio Armani

Authoritative day dressing that starts with a jacket—smaller, fitted-at-the-waist—over "sweater," pants

Giorgio Armani Set a new standard for daytime dressing... with his "liberating" unstructured, understated jacket dressing

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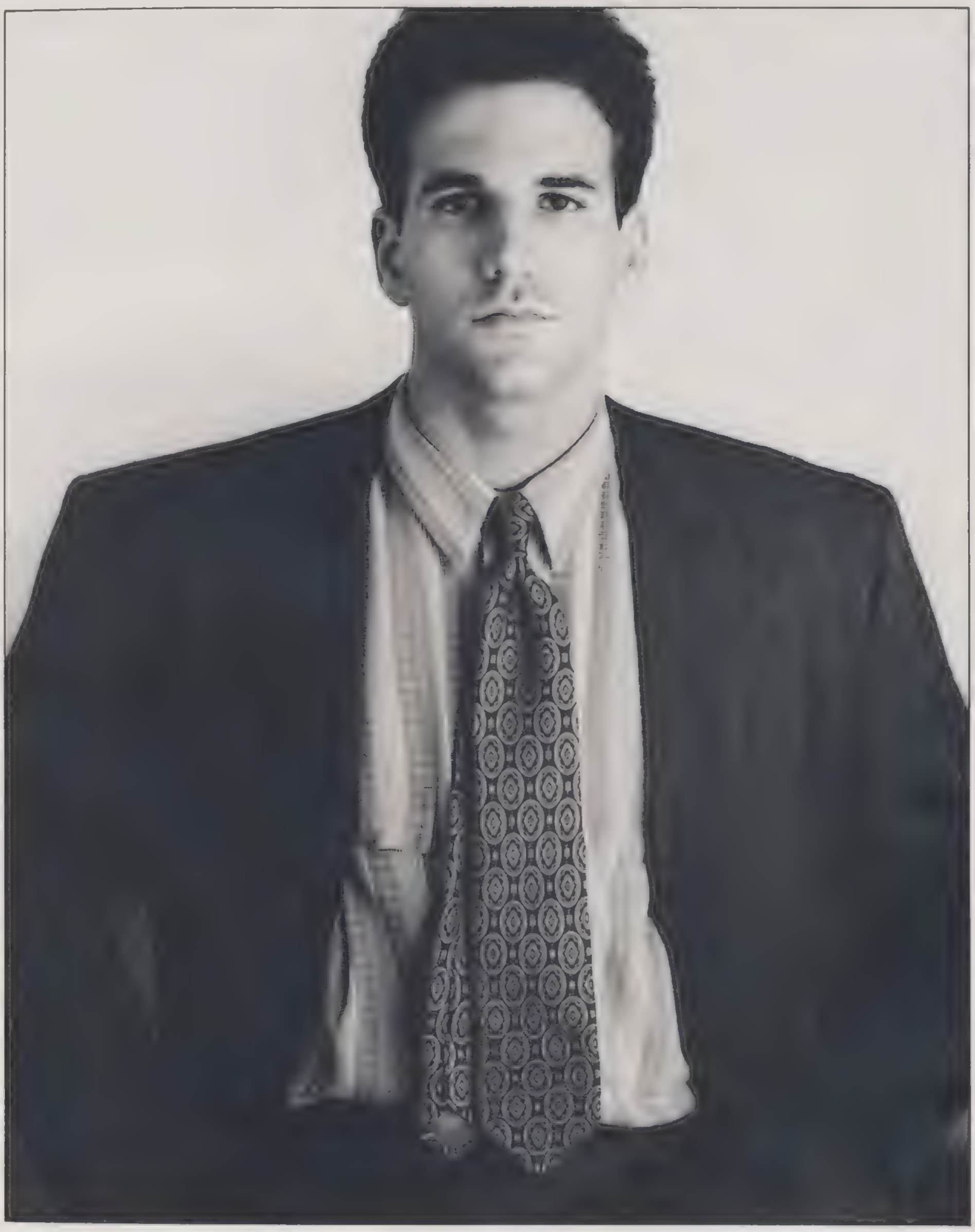

Photographs: Aldo Fallai

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BEHIND THE LABEL

Benetton In a spreading network of stores: high-key knit- and leisurewear

Laura Biagiotti

Easy styling... often in cashmere... clothes for women who work, travel

(Continued) to profitability, the way the robber barons went over to import castles stone by stone.

These considerations bring us back to the careers of the designers. For all the conspicuous wealth many of them enjoy—**Valentino's** house in Capri and his yacht, **Saint Laurent's** Goya and **Pierre Bergé**'s private helicopter, **Armani's** palazzi and country houses, **Laura Biagiotti**'s fourteenth-century castle—for all this and the more others have, these empires were not built principally on the will to get rich.

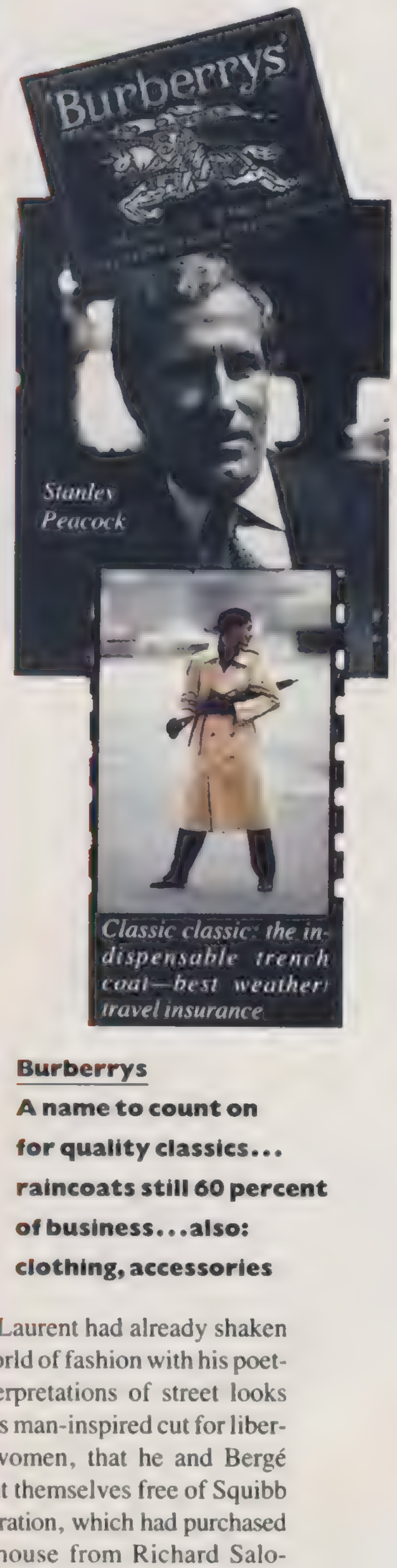
The money came along but the ambition was of another kind: esthetic self-realization. It was the arena for this self-realization that expanded, making the designers rich and famous, but that wasn't what most had planned.

Once upon a time the pioneers among them, the French couturiers, were content with the chance to create beautiful things as the talented servants of the happy few. Their beginnings now seem shockingly feudal. At the same time these roots continue to nourish designers and help to make them special in our eyes. Their persistent attachment to what they are creating attracts our fascination. Though they have taken on the power of financial magnates, they still live, like rock stars, for their performances. Each has his own style and each is totally committed to *it*, the thing he does, his own expression. And beside the creator, over and over we find a second presence—not the money mind, as it is often said, but the lover, the spouse, or the sibling who will do anything, make himself into anything so that the talent to which he is totally devoted can find full expression.

In his huge office in the Paris townhouse that is the headquarters of **Yves Saint Laurent, Pierre Bergé**, co-owner of the house, flips through the glossy prospectus he has prepared for putting his $80 million-or-so-volume company (in royalties and couture sales) on the Paris Bourse, while he recalls the 'sixties. Then, he and **Saint Laurent** were just employees of the business that bore Yves's name.

"I was making 5,000 francs a month (about $1,000 at the time) and all I wanted in life was to have Yves be able to express himself as the greatest couturier in the world. Everything that has happened since has been either accidental, or done out of obligation to that one goal."

It was not until 1971, after



Burberrys

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Saint Laurent had already shaken the world of fashion with his poetic interpretations of street looks and his man-inspired cut for liberated women, that he and Bergé bought themselves free of Squibb Corporation, which had purchased their house from Richard Salomon. Part of the terms of emancipation was that Saint Laurent fragrances would remain the property of Squibb, while Yves retained *(Continued on page 306)*

PHOTO CREDITS SEE NEXT TO LAST PAGES

YVES SAINT LAURENT

licensees

Photo: Gian Paolo Barbieri

YVES SAINT LAURENT *Rive Gauche—Variations Gloves—Handkerchiefs—Hats Lingerie—Opticals & Sunglasses Umbrellas—* ***YVES SAINT LAURENT WOMEN'S WEAR*** *Activewear—Belts—Furs Handbags—Hosiery—Jewelry Scarves—Shoes—Swimwear* ***LAURENT MENSWEAR*** *Menswear—Activewear—Belts—Formal Wear—Gloves—Handkerchiefs—Neckwear—Opticals & Sunglasses—Pajamas & Robes—Scarves—Shoes—Small Leather Goods—Socks—Swimwear—Umbrellas—Underwear—* ***YVES SAINT LAURENT OBJECTS****—Lighters—Luggage—Pens—Watches—* ***YVES SAINT LAURENT PERFUME & COSMETICS YVES SAINT LAURENT FOR THE HOME****—Towels and Bedlinens—Knitting Yarns—Fabrics—* ***YVES SAINT LAURENT CIGARETTES—YVES SAINT LAURENT CHILDREN'S WEAR****—(Boys, Girls, and Infants)—Sportswear Dresses—Infantswear—Outerwear—Shoes—Socks—Swimwear—* ***YVES SAINT LAURENT DOLLS***

SAINT LAURENT

rive gauche

boutique

Photo: David Seidner

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BEHIND THE LABEL

Pierre Cardin
Creator of world's greatest fashion empire—over five hundred licenses!

Dressing at night from the couture—his long, strapless, evening dress

Chanel
Legendary name in fashion, fragrance... no licenses—produces its own luxurious accessories

The snap of coat dressing à la Chanel—trim, tailored... gold buttons!

(Continued) fees for his creative input. Since then, Bergé has made up for this concession with a hundred-odd products made by licensees paying between 4 and 10 percent royalties on wholesale sales. How does Bergé feel about signature products today?

"Chanel once told me one of the hardest necessary things to do is to know how to turn away money. I turn away money all the time. I'm swamped with people clamoring to do licensed goods under Yves's name. The important thing is to find the right partners. We did a watch license that flopped because the partner was wrong. Now we are doing a watch with Cartier, and it is the number one watch in France bearing a name other than the manufacturer's.

"Yves doesn't," Bergé explains, "say, 'I'll do this in a way that it can sell for 3,457 francs and not 3,500, so I can get the best market share.' He designs according to the dictates of his imagination. That's the couture heritage." This creative authority, Bergé concludes, has the power to turn a product done by the right partner, edited or approved by Saint Laurent, into an extension of Saint Laurent's personal style authority. He calls this authority a "capital," which, if not expended on disappointing products, can survive Yves himself. Once Saint Laurent said he thought someday he'd like to own a department store full of his own products. Yves has since retreated into his life as a creator, designing and also writing. Bergé puts no specific limits on Saint Laurent's magic endorsements. His goal, in going public, is to make the house they built an institution that will perpetuate the Saint Laurent style, when they are no longer alive. Can Yves's style survive him? Bergé points to the success of the houses of Chanel and Dior that survived their creators. In our age when style matters more than the seasonal reinvention of fashion, a style may be transmissible, and a name, well-treated, dies very hard.

That Yves Saint Laurent did not own his own name from the beginning may seem incredible now. Yet **Coco Chanel** and **Christian Dior** didn't wholly "own" their names either. Chanel and Dior were creators, not empire builders; and their creativity enabled the empires to be built.

Emanuel Ungaro may have been an employee of the house of Ungaro had there been a *commanditaire*, as the financial angels were called, available when in 1965 he decided to declare himself a couturier, having done his apprenticeship at **Balenciaga** and worked briefly assisting **André Courrèges**. Instead of an angel, he had partner **Sonia Knapp**. He also had 30,000 francs *(Continued on page 312)*

Dazzling expressions of evening at Dior—"jeweled" and embroidered P.M. tops

Christian Dior
The Dior name continually linked to creative luxury...survives with a worldwide fashion identity twenty-nine years after Dior's death

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The Fendis: Carla, left; Paola, right; portrait of founding mother Adele, center

Fendi

Original fame: luxury leathers. Achievement: turning fur from status symbol to fashion

BEHIND THE LABEL

(Continued) and she had a 1962 Porsche worth as much. With this capital they founded, in a two-room flat near the Etoile, the house that now occupies most of one of the best buildings on Avenue Montaigne.

Ungaro's revenues now come from 120 licenses that have to do with what men and women wear, as well as from his perfume Diva. "You have to deploy your image, or else your importance dries up," Ungaro says. "You need annexed activities. But I get personally involved in everything that bears my name. What I'd like to become is something like a Renaissance painter, with assistants who each have a piece of the picture to do."

Ungaro, who designs several clothing lines, plans to keep concentrating on apparel. As "the only man in the world who has never worn jeans," he says his next great challenge will be creating clothing that breaks with the couture-established tradition of seasons, items that can be manufactured at any time and worn at any time for a long time—the chic equivalents of jeans.

Hubert de Givenchy is another Parisian designer who believes that "annex activities," aside from the money they bring, are healthy for a designer's reputation and his creativity. Givenchy has 180 licenses that extend from apparel to personal items in the home—sheets, towels—and he has signed his name to the interior of a Lincoln Continental, although he drives a Volkswagen and a vintage Mercedes.

"I will not put my name on anything to which I cannot add my touch," contends Givenchy, while emphasizing that "a product made under your license can itself strengthen your name." Nonetheless, like Saint Laurent, Givenchy has had to break off dealings with licensees whose manufacture did not live up to his image. To avoid future problems of that sort, Givenchy now has twenty people monitoring all the products that bear his name.

The couturiers Givenchy, Ungaro, and Saint Laurent belong to the first wave of French style moguls for whom licensing others to manufacture a variety of things under their names and esthetic influence was a way to escape the golden ghetto of Paris haute couture. **Louis Féraud**, though he began his career as a store owner on the Riviera, is another. Féraud did not always get the press raves that these others did, but his belonging to the Paris couture and being able to dress in a masterly way some of the world's most elegant women were important

Louis Féraud

Louis Féraud

Clothing women feel right in... highly successful, high-quality ready-to-wear

Day-into-late-day dressing—his printed silk dress and black jacket

base capital for an eventual style empire corresponding to $300 million in products bearing his imprint each year.

For many years the couture was indeed a golden ghetto from which glorious emanations did not reach very far. Licenses such as scarves and neckties provided operating money to many, while the most fortunate found a profitable licensee for scent bearing their names. On the other hand, when in the early 'sixties **Pierre Cardin**'s ready-to-wear was *(Continued on page 320)*

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KRIZIA

FOTO GIOVANNI GASTEL

KRIZIA AT BULLOCK'S WILSHIRE

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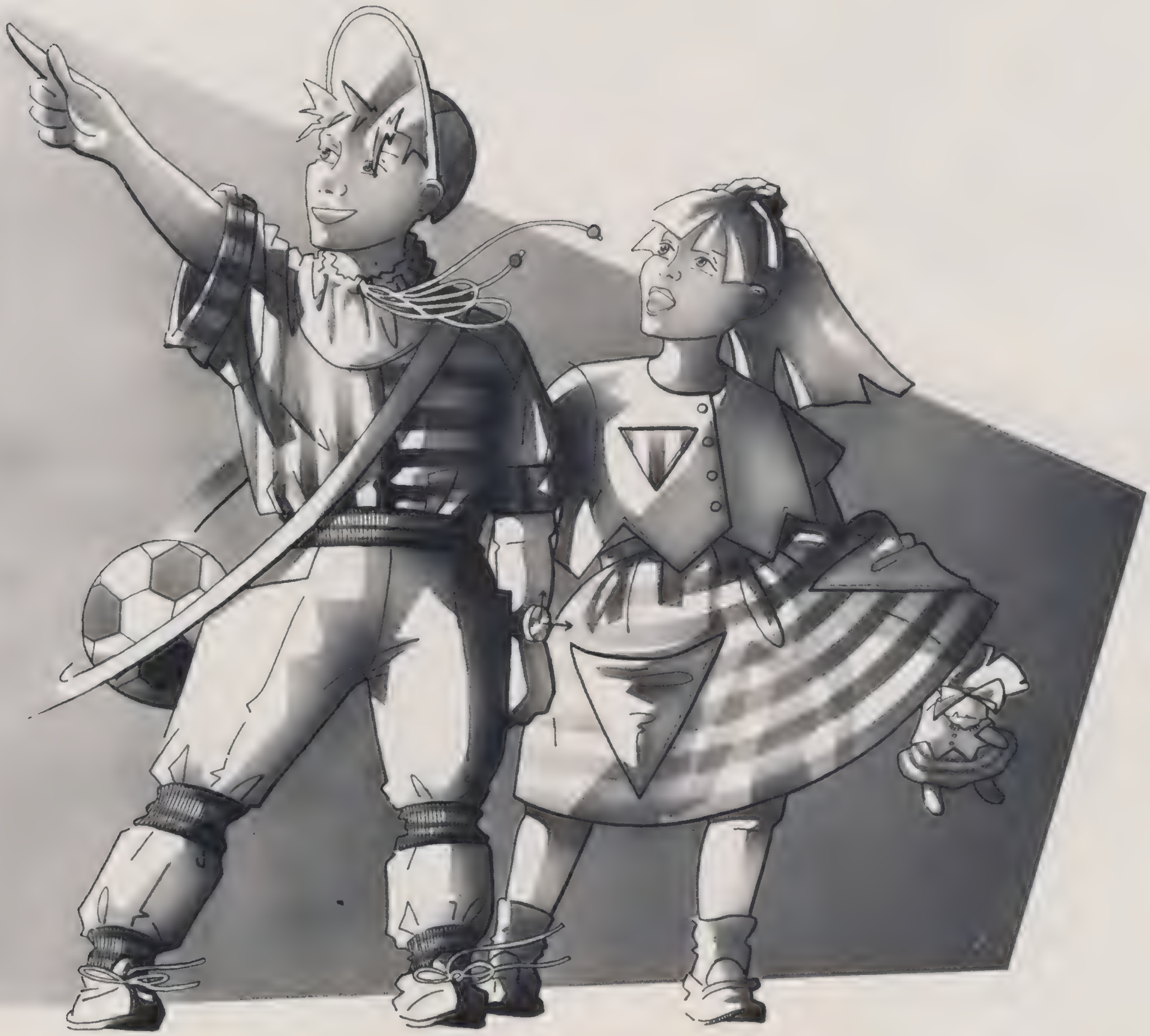

Pierre Cardin

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BEHIND THE LABEL

Easy shapes, luxurious textures: Ferre jacket dressing—here, his rounded leather blouson

Gianfranco Ferre

Architect turned designer... style rooted in his training... disdain for mere decoration, love of functionalism, wit

(Continued) sold in Galeries Lafayette department stores in France and for Hertie and Rinascente in Germany and Italy, he was kicked out of the couturiers' Chambre Syndicale.

A couturier's role was to serve the custom client. For some reason it was also acceptable for him to sell his models to American manufacturers who made ready-to-wear based on them, presumably because America was far away and out of sight. But a true couturier did not serve the kind of people who shopped in European department stores.

In those days, when it came to clothing, the future style moguls were the resources of the American stores and manufacturers, the creative oil or coal of the latters' fortunes. Later, as they moved slowly into ready-to-wear, they became chic names to dress store windows and to add a bit of dash to the stores' inventory of less glamorous goods. Later still, theirs became the best-selling goods in the stores. By then, though, the creators were on their way to competing with the stores, with hundreds of franchised and wholly owned boutiques whose importance continues to grow.

Yet it took a second generation of style moguls, based in London, Paris, and Milan, to help push the first out of its ghetto and make this inexorable progression begin.

Jean Muir remembers well those heady days of London fashion in the 'sixties, when even the nobs who went to Paris to be coddled in the fitting rooms of the couture rushed to wear the ready-made brash inventions of Carnaby Street. Muir was one of the new designers of that go-go scene.

"There was a definite distinction between cheap and expensive clothes when we began designing," she recalls. "We designed clothes that didn't look cheap, because they were designed." Recently Muir, who at one time designed for **Jaeger**, sold 75 percent of her own business to Coats Viyella, one of the largest textile groups in the world. In addition to her own collections, she will be consulting and training stylists for other entities in the group, including Jaeger. "Design," she emphasizes, "is vital to our century and the next."

What does her name mean in this context?

"It's the clothes I design that are important," she insists, "the design, not the name." And how far will she go in designing beyond *(Continued on page 324)*

From Genny, in the new to-the-knee length, a big, soft beaver coat

Donatella Girombelli

She's the force behind Genny, Complice, Byblos...designers create with-it, luxury sportswear

Impeccable finish: the hallmark of Givenchy day/coat dressing

Hubert de Givenchy

Givenchy standards: a sophisticated elegance...a totally polished, turned-out way of dressing, couture and ready-to-wear

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Born to reveal
the woman you've become.
Not just a perfume.
A rite of passage.

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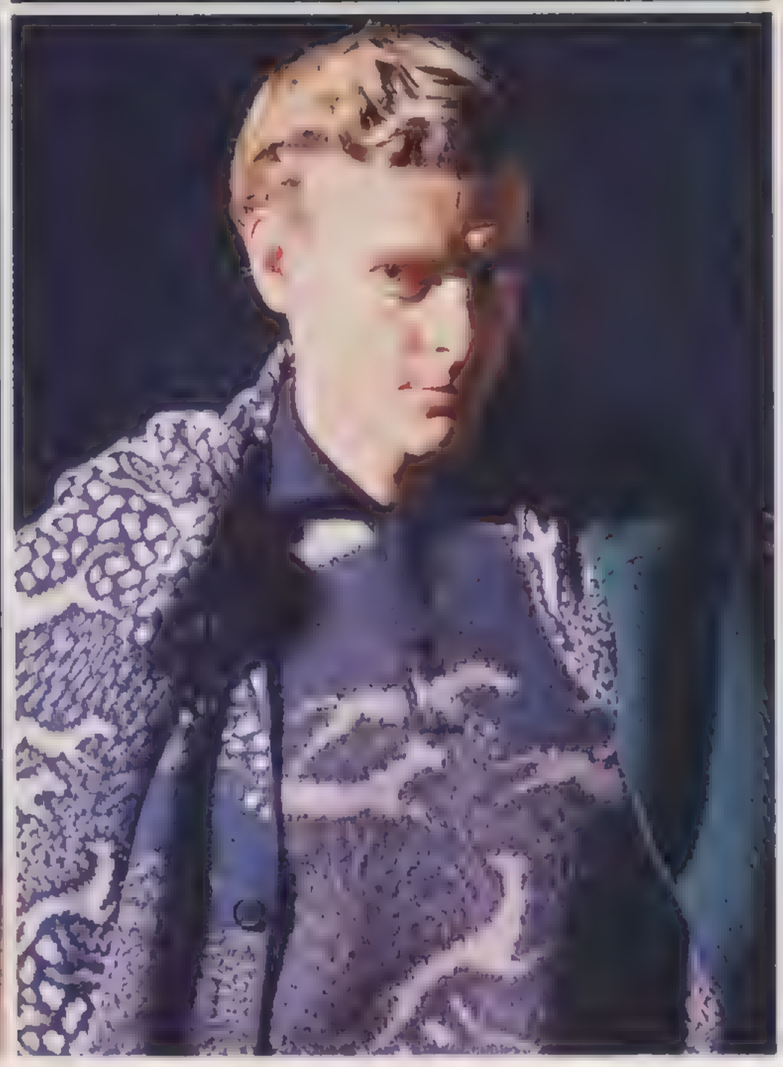
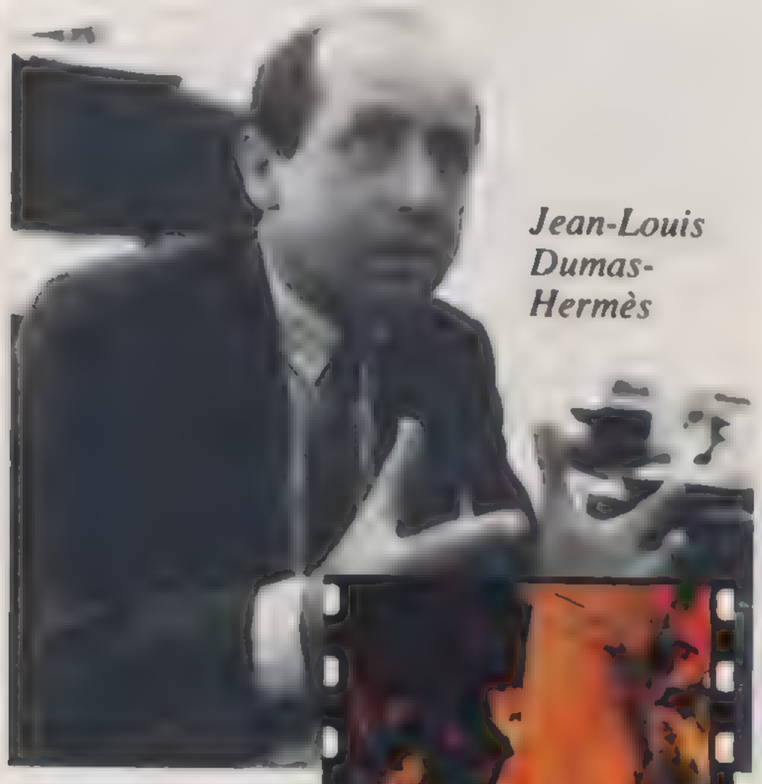


BEHIND THE LABEL

Gucci

Luggage, leather goods, luxury items: symbols of refined cosmopolitan taste.

New emphasis: ready-to-wear



Hermès

Upholds topmost luxury image for leather goods, sportive clothing... appealing to younger audience

(Continued) clothes? "I have to see what strikes my interest. If I can make a teacup look as good as I can a dress, I'll put my name on it," she says.

In the Paris Establishment, **Yves Saint Laurent** was probably the first to understand the challenge of London. Already imbuing his haute couture with street-style influences, such as pea coats and motorcycle jackets, Saint Laurent went on to open his first ready-to-wear boutique on the Left Bank in 1966. Hard on his heels would come a pack of new Frenchmen who had never touched couture but were convinced they, as much as the English, had a new, more democratic design story to tell.

For the American store buyers these new *créateurs*—as they called themselves to distinguish themselves in a positive way from couturiers—were a mixed blessing at first. Buying ready-to-wear in France until the *créateurs* came along had meant shopping around for this season's source of interesting well-priced clothing, from a manufacturer whose name one kept jealously to one's self. The manufacturers' collections were erratic, but a careful walk through the vast ready-to-wear salon at Porte de Versailles could turn up something chic to take home.

The *créateurs*, on the other hand, were in no way interested in being someone's secret resource. Intent on stealing the limelight from the couture, they showed in circus tents to stampeding crowds of press, buyers, and groupies. Rather than catering to buyers, they showed exaggerated fashions. It was as if endless fashion dreams were bubbling up out of the underground. The buyers were able to wade through them, after the shows, for touches of wearable reality. Yet when it came time for the clothes to be delivered, the buyers were often very unhappy. The *créateurs* had shaky relationships with manufacturers. They could not commit themselves to early fabric orders, not knowing well in advance what they could sell of their vast and wild collections. That the *créateurs* have survived their wild 'seventies and early 'eighties is a tribute to the captivating allure of creativity. Now, matured from statements into styles, they are moving their businesses toward power positions.

Claude Montana is one of the most celebrated of all the *créateurs*. When I last met him, he was considering a manufacturing deal with GFT, the important company that manufactures for **Ungaro, Valentino,** and **Armani**. His quarters were still sparse black rooms opposite a sex shop in the Les Halles quarter, but he was thinking of moving somewhere else. "It's become a jungle here," he remarked. He himself lives in Paris's toniest neighborhood now, the Faubourg Saint-Germain. From his stance of greater maturity—"One eliminates as one learns," he says of his more coherent, simpler style—Montana promises new design *(Continued on page 330)*

Jaeger

Famed for finest cashmere, camel's hair, wool...used in highly coordinated sportswear

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Paris le cri

From the Haute Couture Collection, two of the short black silk velvet dresses with embroidered musical instruments.

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LOUIS FERAUD

"My work as a designer begins with a woman in search of comfort and freedom."

"Luxury is not to mistake oneself for someone else."

CHINCHILLA
Louis Féraud Fourrures

Basic

Figure-flattering shirring
for this straight dress
in fine black wool.

Louis Féraud Prêt-à-Porter

BEHIND THE LABEL

Krizia

Success built on sophisticated knitwear...often special enough for evening...noted for always-amusing signature animal themes

(Continued) ventures: "It bothers me to see that you need a lot of money to buy a Montana. I'm frustrated when I hear divine young girls say they can't afford my clothes. I'm going to do something new quickly, and it won't be signature sweatshirts."

Sonia Rykiel was part of the *créateur* movement; but, despite some runway theatrics on her part, she marched to a different rhythm: quieter, more personal. She is a woman who began creating sweaters for women like herself, both vulnerable and assertive in their mien. She went on to do whole collections of clothes that, as she describes, would be "pedestals" for such women. In twenty-three years, she built a business now doing more than $30 million a year wholesale, with less than a half dozen licenses. More important, she created, world-wide, a tribe of customers noted for their unusual faithfulness. Even among buyers, the Rykiel loyalties are visceral. It is not unusual to see buyers weep with emotion at her collections.

Rykiel knew, early on, that the days of fashion dictators such as Dior were over in our pluralistic world. She knew that what mattered was finding your own following as a creative opinion leader. It was this same kind of wisdom that would make the Italians gain power as they contested the style hegemony of Paris.

Italy too had its high couture, the *alta mòda* of Rome, which with one exception turned its back on the relative democratization of fashion. Of the dozen or so great Italian couturiers that prospered in the 'sixties, a few still exist doing luxurious ready-made clothes, but only one burst out into the wider world of style: This one is **Valentino**. Having trained in Paris couture houses and lived in Paris, Valentino began showing ready-to-wear collections there in 1975. He was young, talented, and ebullient and at his side was **Giancarlo Giammetti**, an architect who abandoned his original career in 1960 to see to it that Valentino's talent would have its maximum rewards.

Like Pierre Bergé, who had been a writer and an impresario for the painter Bernard Buffet, Giammetti learned to be a businessman from scratch, in a business whose first aim was liberty of expression for the talent to which it was devoted. Now, Giammetti can recall with humor the house's initial experiments in ready-to-wear: "We knew that if we could sell a dress, we could reproduce it twelve times, and sell them too." Today, with ninety licenses, and a flour- *(Continued on page 338)*

Karl Lagerfeld

In Lagerfeld's own name: fashion with distinctive proportions, unique embellishments... also designer behind other labels

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BEHIND THE LABEL

Lanvin

Famous for its fragrances... new allure in fashion with Maryll Lanvin as designer

The Missonis: Rosita, front row, left; Angela, right; Tai, back row, center; Luca, left; Vittorio, right

Missoni

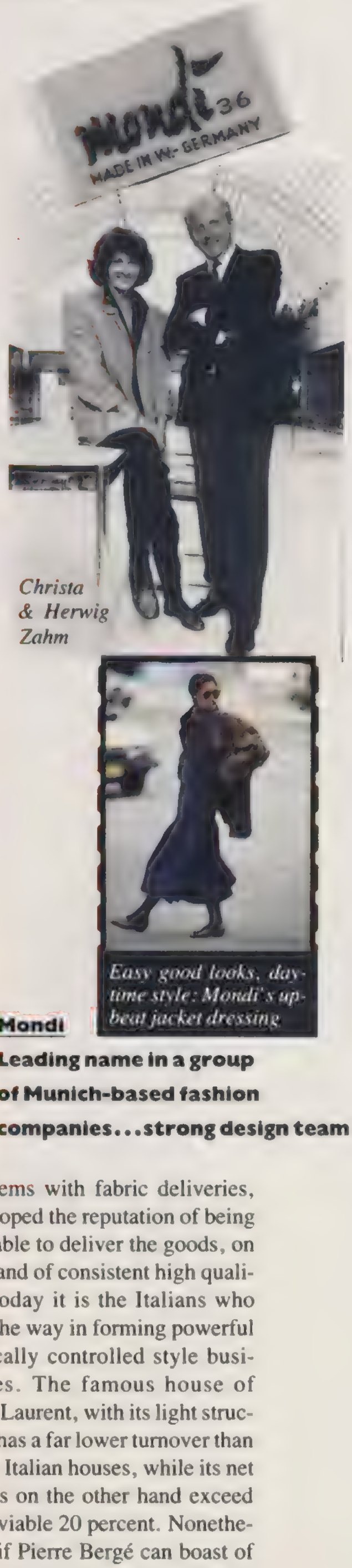
They changed the world of knitted clothes forever...with daring new colors, patterns, layering

(Continued) ishing ready-to-wear agreement with GFT, the house, he says, accounts for a volume of business amounting to $350 million in retail sales. Valentino was also about to launch a line for young men, called **Oliver**, when we spoke. With all this, Valentino says: "I am a couturier. I detest being called a stylist."

He says it because he sees himself as no market man but someone who spends his time "dreaming of how real women should look." He says it also to distinguish himself from those who for him are upstarts, the powerful people today on the Italian style scene who came, many of them, from relatively plain clothing-world backgrounds and moved up to the occasion when the times turned to personalized style.

Valentino is more French than Italian in this essential way: he owns no factories. He follows the system of licensing that has remained entrenched in France since the days when a couturier dared not stoop to be anything other than a creator and fine artisan—nor had he the organization and the capital to do so. **Pierre Cardin**'s vast fortune is built on licenses. **Claude Montana**'s business is totally a small studio creating for licensed manufacturers. Even today, on the French style scene, only the institutions **Dior** and **Hermès** have their own factories, while **Saint Laurent** owns part of the company that makes his **Rive Gauche** ready-to-wear. This system is in one sense an ideal way to do business: you have a light structure, low overhead, and none of the risk of investing in means of production. On the other hand, the licensing system also means putting in the hands of someone else the critical work of making your ideas real and getting them to the public. Some couturiers have diminished this risk by taking over distribution of their license-manufactured clothing. Yet to depend on someone else's factories is a critical dependence; it can inhibit the growth of a stylist.

The Italians, because they came on the style scene as manufacturers or as free-lance designers working closely with manufacturers who would go on to found their own houses, assumed the business of getting to the public and, despite frequent problems with fabric deliveries, developed the reputation of being best able to deliver the goods, on time and of consistent high quality. Today it is the Italians who lead the way in forming powerful vertically controlled style businesses. The famous house of Saint Laurent, with its light structure, has a far lower turnover than many Italian houses, while its net profits on the other hand exceed an enviable 20 percent. Nonetheless, if Pierre Bergé can boast of his share in the company that makes *(Continued on page 340)*



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BEHIND THE LABEL

Cutting-edge dressing: his provocative, body-shaped jerseys

Claude Montana
Leader in the Paris *créateur* movement... early champion of wide-shouldered, assertive dressing

An appealing delicacy: her longer-line, smaller-fitting knit tunics

Jean Muir
Style has evolved to symbolize dressing with a discreet, personal charm

(Continued) Rive Gauche now, it is because, on the way to creating an Institution, he has realized that being able to move forward without racing off in all directions requires an increasingly firm hand on the controls.

Says **Claudio Luti**, the forty-year-old economist who runs **Gianni Versace**'s $220 million a year business: "We control two of the companies that make 65 percent of our products. Our object is to control 100 percent of everything, through ownership and franchised distribution." Had Versace, who began his career as a free-lance designer, founded his company earlier than he did, in 1978, he probably would be an even bigger owner, by now, of his means of production and distribution. His progress along this vertical line is nonetheless an impressive indication of the Italian way of thinking their way forward.

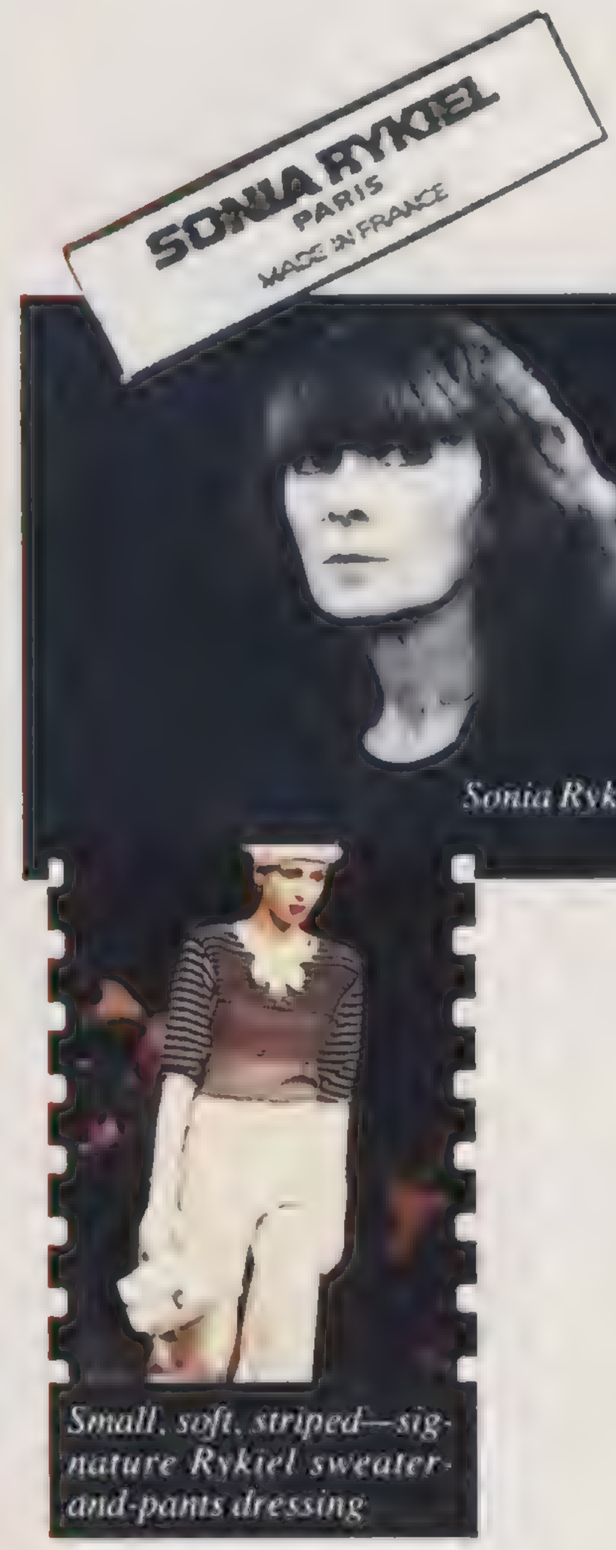
The Italians had a second characteristic starting as clothing companies: their reflexes were first of all to produce what would sell. "Yves creates and it's up to the public to follow him or not," says Pierre Bergé. We all know what great instincts Saint Laurent has had for being followed. Yet Gianni Versace, who is equally intuitive in the way he works, simply sees the problem from another stance. "What is new is what people like."

If the Italians didn't rise to the need of challenging the French on the grounds of creativity, they would be nonentities in the world of style. Yet more modest, more down-to-earth, they did not set their goals on revolutionizing fashion the way Christian Dior did in 1947 and André Courrèges did in 1965. They entered the style arena in the middle 'seventies, each with an understanding, like Rykiel, of what his or her own personality was like, and what his or her equipment, both creative and industrial, could be used promisingly to produce.

In a sitting room of her castle, with its fourteenth and fifteenth century frescoes, on whose 360-acre grounds also stands her modern factory, **Laura Biagiotti** recalls her entry into style.

Her mother, **Delia Biagiotti**, was in the business of buying the models of the French and Italian couture and manufacturing them in Italy for export to the United States. Already, Italian manufacture had a reputation for great quality. "I was traveling for my mother all the time," says Biagiotti, "and I realized that no one was making dresses for me, for the life of a working woman. We were selling dresses for circumstance—for dinners, cocktails. But what about a woman who wanted to look great traveling?"

In 1973, Biagiotti set forth to answer that question. With **Gianni Cigna**, who switched out of his career as a dentist, she built a company now responsible for a $100 million wholesale volume. Ninety percent of this turnover is in licensed secondary clothing lines—**Portrait**, and **Laura Piu** for big *(Continued on page 344)*



Small, soft, striped—signature Rykiel sweater-and-pants dressing

Sonia Rykiel
Individual way of dressing based on the idea of a sweater...strong personal viewpoint...loyal following

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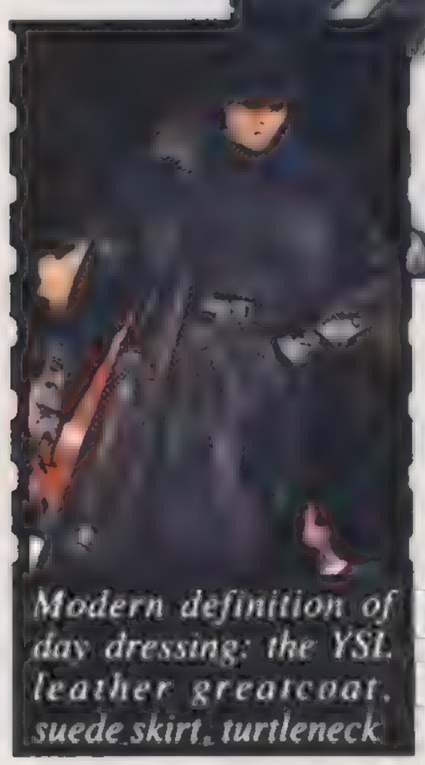
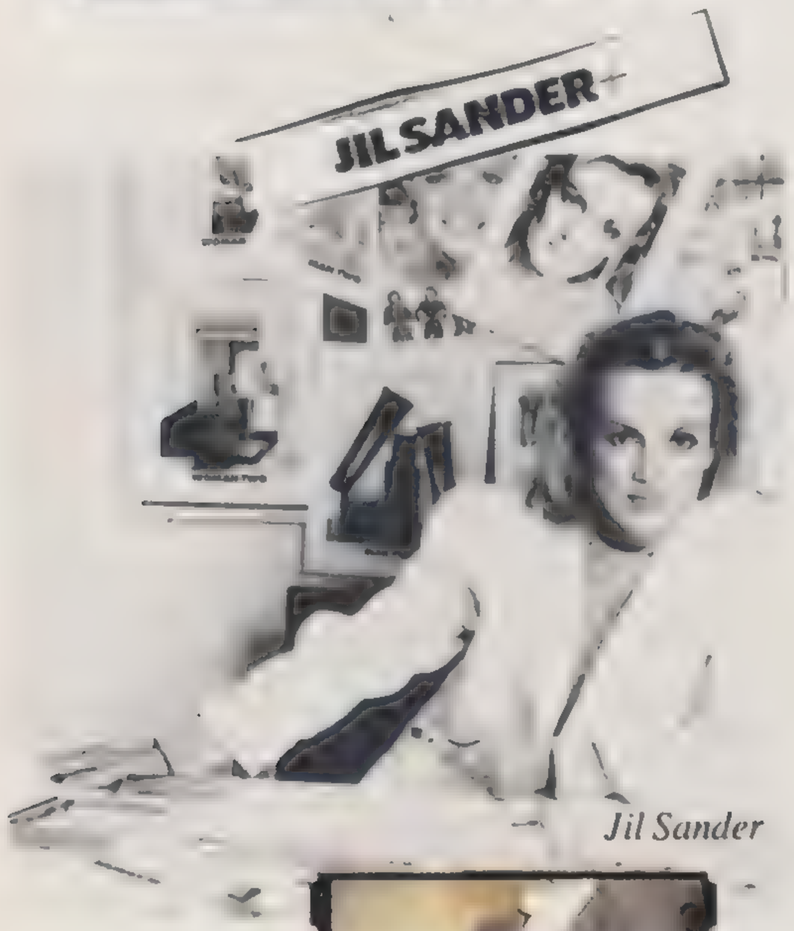
Yves Saint Laurent



Modern definition of day dressing: the YSL leather greatcoat, suede skirt, turtleneck

Yves Saint Laurent

A legend in his own time...the driving force in modern fashion...name synonymous with "style" everywhere in the world



Jil Sander

With a new sense of shaping, with finish: the tailored suit for day

Jil Sander

Successful style based on "a lot of fashion in a very pared-down form"...Also successful: her cosmetics

(Continued) women—and accessories. But her principal line is made in factories with which she will not part. "My royalties pay for my factories," she says. Her business was built on a few stylistic guidelines: that busy women react to a simple dress well made in fine material the way they do to a good friend. And that "the best diet is a good dress." Biagiotti also emphasizes giving a high ratio of quality for her prices.

Gianfranco Ferre is another Italian designer who has built an important business not by seeing his role in life as a competitor in an Olympics of fashion twice a year, but by doing his special look for a customer avid for it. Ferre was originally an architect, although he is now only interested in designing apparel. The look of his clothes is uncluttered, well-proportioned, architectural in spirit, with an expression of quality rather than ostentation. "When you create a market," says Ferre, "it's never an improvisation. You satisfy and create loyalty." Ferre's eight-year-old business, of which he shares ownership equally with his manufacturer, grew 50 percent after the first year and has been growing at the rate of 20 percent a year since, to a turnover, he says, of $62.5 million.

The credibility of the Italians as leaders of style zoomed after one important breakthrough: their decision to show individual collections in Milan in 1978. Before then, the important manufacturers promoted themselves to store buyers in a show each season at Florence's Pitti Palace. The palace provided a prestigious background, but the Italians did not increase their own prestige until they honed their creativity in collections that would stand up as total individual statements.

"Each designer," points out Krizia's **Aldo Pinto**, "was obliged to rethink what he was doing. As for the buyers, they used to come and shop for items." Now they were obliged to buy a look.

That year the Italians, like the French, were no longer a "resource" for the stores. They assumed the emancipated role of style leaders. The balance of power slipped further away from the retailer and toward the creators.

Aldo Pinto was a cotton broker in Egypt before he met his wife, **Mariuccia Mandelli**, and decided to devote his business acumen to her career as owner and designer of **Krizia**. The business they built together since 1964 is now doing a $140 million a year turnover in festive knits, ready-to-wear, and twenty-two licenses including kitchen interiors designed by Mandelli. They own not only their own knitwear and clothing factories but also a vast eighteenth-century Milanese palace in which the theater they installed for their collections also plays host to numerous cultural events. Recently they brought over a group of writers, including Doris Lessing, for a reading of their works.

(Like Cardin with his theater, the Pintos have moved profits from applied art into patronage of fine art. *(Continued on page 350)*

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BEHIND THE LABEL

(Continued) The rub-off of prestige is obvious, but who can say what further influence such contact may produce in the future?)

How does Aldo Pinto see Krizia's structural future? Krizia now controls much of its distribution through franchised boutiques. But Pinto wants tighter vertical control than that: "It's very difficult to get franchises to do exactly what you like, in their windows, their approach to the public. In the next six or seven years we will move away from franchised boutiques to those owned by us."

Giorgio Armani, the most celebrated of all Milanese style makers, is the one who has gone the furthest in dealing directly with the public—through the eighty **Emporio** shops he owns in Italy and other sales points planned for the United States. Emporio carries clothing he designs for the young with young people's budgets, in contrast to the more luxurious tailoring of his **Armani** and **Mani** lines. "I don't want to impose myself too widely," Armani explains. "Housewares, tiles, the things some designers are doing with licensees risk, I think, making a name antipathetic through being too much around. But when it comes to clothing I want more control."

Armani explains the success of his look—based on the practicality of men's tailoring for both men and women rendered much more liberated in structure—as something of a surprise. "I was creating clothing to match the personalities of the people who were my friends. Creative hard-working people, architects, intellectuals. And it turned out that many people in the world shared their way of looking at things."

Armani was rethinking his entire future when we spoke. He was even considering selling everything through public stock offering and remaining simply a creator on contract. His soul-searching stemmed from the death a year earlier of **Sergio Galeotti**, who had helped him increase his business thirty-fold in ten years to a turnover of $250 million. Galeotti, once an architect like Giancarlo Giammetti, had devoted himself to being Armani's alter ego when it came to talking business. Armani said, "He did what I would have done in his place and now when I have to make a decision I ask myself what Sergio would do." Galeotti willed his half of the business to Armani, making him sole owner.

This unconditional personal devotion to the creator, this total conviction regarding his talent runs like the theme of a melody through the business stories of the *(Continued on page 352)*

The evolution of shearling—as an appropriate new choice for day

Mario Valentino Saw a future in leather fashion...made it happen... now, luxury clothing, accessories

Giancarlo Giammetti

The sophistication of his sweater-and-skirt dinner dressing

Valentino

Studied couture in Paris, added his own imaginative Roman flair ... unique sensibility for what's new and what's appealing

The jacket at Versace: emphatically shaped, smaller; just-right finish

Gianni Versace

Style combines strict luxury with exuberance...creativity combines with strict business control

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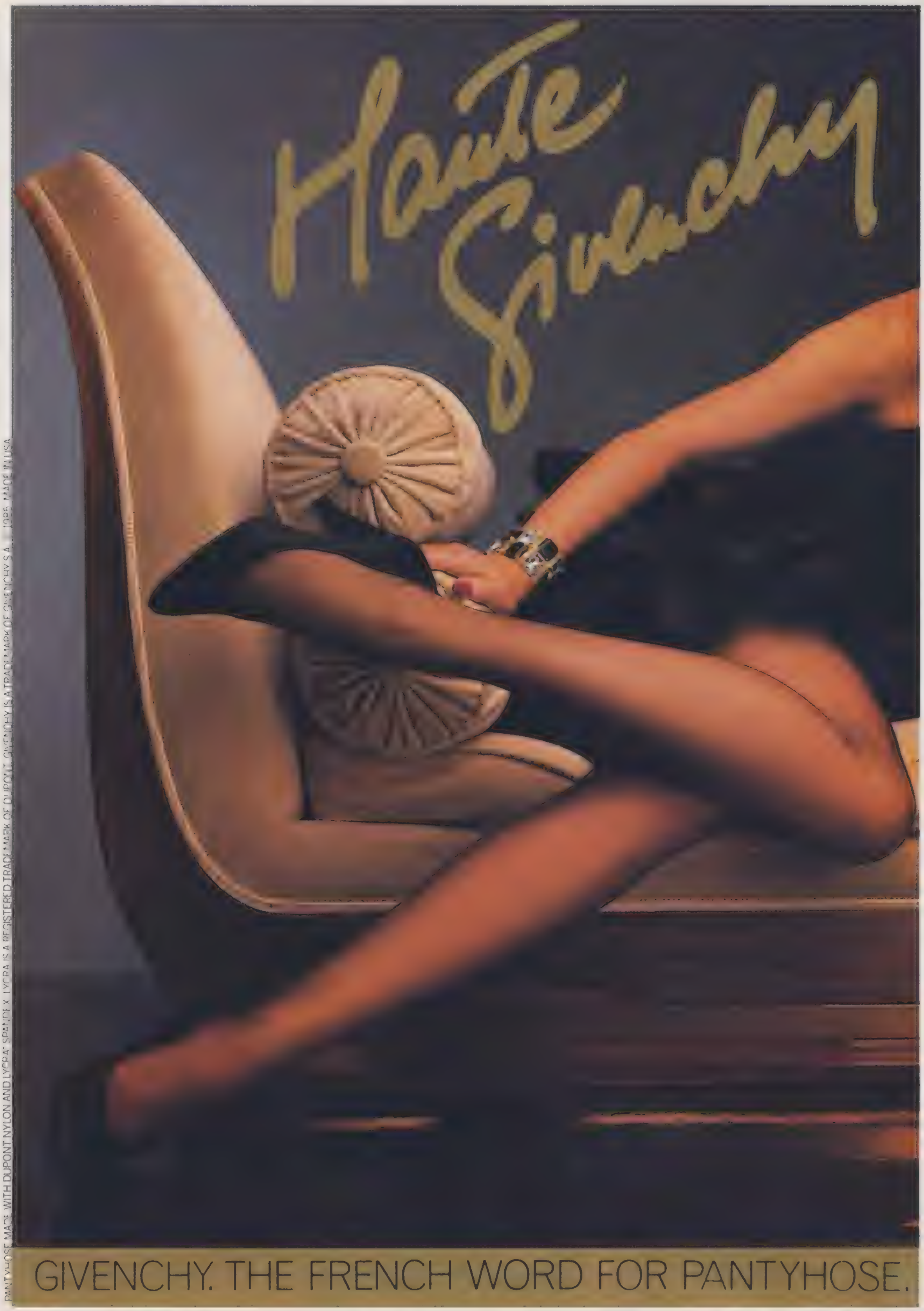
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BEHIND THE LABEL

(Continued) style makers. They may be as crucial an ingredient in the designer's mystique as they are in the day to day commerce. They imbue every contact the house has with the outside world whether with the press or in business, and they enhance an aura. Their presence is something to ponder when we think of "the name game" on the fashion market. Possibly, this very human element of devoted intimacy, which started to become rarer in "the lonely crowd" of the late twentieth century, has great subliminal appeal on an article of style.

Consider still another example of a synergetic couple in the world of style, **Mario** and **Bianca Valentino**. "I am an artisan of fashion," Mario Valentino tells you, "I am no Armani." Mario Valentino began his career by inheriting his father's business of shoe design and manufacture, and with the help of free-lance stylists built a business doing an $80 million turnover in shoes, leather goods, and leather and cloth clothing. Here was the mutual devotion of two people who edited and nurtured their collections and saw to their high level of quality.

"... The couture was a golden ghetto from which glorious emanations did not reach very far"

Together Mario and his wife Bianca seem to be able to move mountains. In fact, when an earthquake damaged their factory in Pozzuoli near Naples in 1984, they moved an entirely new manufacturing unit into their Naples headquarters during the one month of August, normally a time of vacations in Italy, and were able to deliver their products in the fall without delays.

Among their rewards are a great apartment in one of the oldest noble palazzi in Naples and a yacht. Mario Valentino will not be greatly expanding the number of products bearing his name but he is active in a separate construction company developing resorts. Mario Valentino, from a line of shoemakers, is another mogul in today's world of style.

The story of devotion on the Italian style scene is also a story of budding dynasties. It is a story of the word Family written in bold face and in capitals.

What did her father do, I asked **Paola Fendi**.

"One thing very important," she replied, "he helped mother produce five daughters."

On the staircase of the Roman palazzo that is **Fendi** headquarters stands a large portrait of mother, **Adele Fendi**, who at the age of twenty in the male-dominated Italy of sixty years ago, founded a leather business. Her next move was into the world of fur. Twenty-two years ago, Adele Fendi and her daughters hired **Karl Lagerfeld** to style their furs. Since then, with his design help, they have expanded their high fashion fur business while branching out into ready-to-wear licenses and the franchising of twenty shops among five-hundred worldwide sales points.

Lagerfeld is the stylist, but the Fendis mention other fur houses he worked for and got nowhere with before his twenty-two-year relationship with them. They, and seven grandchildren of Adele Fendi who work beside them in the house, provide, they contend, the nurturing, devoted environment for his talent.

The **Missonis** are another family on the march. Lunch with **Tai** and **Rosita Missoni** in the rambling house across a little garden from their factory brings out their children as well: Vittorio who handles distribution, Luca who has computerized their operations from the design table to the knitting mills, and Angela who works on licenses—all of them in clothing and accessories.

Tai was a runner who competed in the 1948 Olympics and was a maker of sweatsuits. Rosita had grown up in a family of bedspread and loungewear makers. When they married, they founded a sweater business; later they hired the French designers Christiane-Bailly *(Continued on page 354)*

GIANNI VERSACE: FASHION DIALOGUES
Master photographers interpret a creation.
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GIANNI VERSACE - MILANO - VIA DELLA SPIGA, 25

BEHIND THE LABEL

(Continued) and Emmanuelle Khanh to do fashionable collections. With these two designers as their "school," as Rosita describes them, the Missonis went on alone to develop the famous Missoni "put-together look"—a look of loose casual items applied on items, in the context of luxurious, subtly patterned knits. That look, now the adopted look of faithful Missoni customers, they are passing on to be perpetuated

"It was as if endless fashion dreams were bubbling up out of the underground"

and refreshed by their children, along with shares in a business grossing $50 million a year.

At the seventeenth-century Villa Minelli outside Treviso that houses the offices of **Benetton**, near its factories, **Luciano Benetton** was preparing his company's offering on the Milan stock market. With a net 10 percent profit of $64 million, no debt, and a cash flow that has expanded the company from apparel to leasing and factoring, Benetton was likely to be a hot issue on the *borsa* and a stock to watch when it came to Wall Street in 1987, as planned. Benetton is the story of a vertical company making sweaters and a variety of casual clothing whose earmarks are moderate price and a vast choice, chiefly based on color and texture.

"Benetton is an industrial product that doesn't look like an industrial product," is how Luciano Benetton sums up its secret of success. The Benetton stores, which do not contribute franchise fees but are styled and run under Benetton counsel, are thicker than McDonald's in many cities. Is there danger of oversaturation? Benetton points out that the stores are specializing now in sectors of the company's repertoire, and the repertoire, contrary to preconceived ideas about label uniforms and mass production, is offering more and more options to the consumer, with the essential concept of "pleasure-giving" casual clothes.

Benetton's story is also the story of **Giuliana Benetton**, who began making bright sweaters on a small hand-operated knitting machine in 1960, and of Luciano, her brother, who told her he could sell as many as she could make, and of two other brothers, **Gilberto** and **Carlo**, who joined in the sales and marketing, to turn Benetton into an industrial enterprise. The four still run the company, with Luciano as managing director and Giuliana still heading creativity.

Stock market fever was raging in Italy when I visited the designers. The *borsa* was booming; and the designers, with their growth rates running better than 20 percent a year, their net profit margins around 10 percent, their low or nonexistent debt, and their rapid cash flow, were being hotly courted by the financial community. They were almost all giving serious consideration to launching a public issue of stock, soon, or within two years or so. Personally, the sale of stock would insure them a sudden cash fortune. But none was thinking of giving up an amount of stock that would threaten their control of their businesses—or more accurately put, their lives.

These lives represented celebrity in some cases and in others had to do with the well-rewarded work of discreetly doing something that took on an alluring existence of its own: the pure product. If the Italians brought to the designer scene a greater awareness of what could be done designing something limited in universality—something for someone in particular, they also—with their greater discretion about putting their names on licensed products, and their self-effacement in some cases—brought home the lesson that a well-designed product in clothing could survive without the cult of a personality. **Donatella Girombelli's** success with **Genny** illustrates the latter point.

Named by her late husband after his first child, Genny nurtured the free-lance careers of such designersas Gianni Versace and Claude Montana. They designed for the *(Continued on page 356)*

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BEHIND

(Continued) house under the **Genny** and **Complice** labels, while the Girombellis produced another sportive line called **Byblos**, using other designers. Later Donatella Girombelli manufactured for Montana under his name, but when we met last, they were talking of parting company. Designers change, but Girombelli's vision of her products remains constant: She believes in fantasy linked to luxury and high quality. "The future may well belong to teams of designers working for powerful industries," ventures Girombelli. "The boom of the fashion personality may well have peaked. Women have more security about themselves these days. They trust themselves more. It's the product presented for their choice that matters more than the designer."

The brilliant success of a handful of Germans bears out Girombelli's arguments and strengthens her predictions.

When I arrived in Munich, **Wolfgang** and **Margaretha Ley**, founders of the **Escada** fashion group, had just successfully launched a nonvoting stock issue of 170,000 shares priced at 560 marks to the underwriters. The day the stock opened on the market, it went above 700 marks a share. Wolfgang Ley showed me the prospectus one bank had prepared in the hope of being the chief underwriter. "The bank said we don't know what the Deutsche Bank prices your issue at, but whatever it is, we'll go 25 percent higher." Ley said he felt that at 16.7 times earnings, the 560 mark figure of the Deutsche Bank was "enough." "I'm not out for a quick killing," he said serenely, "and I was interested in keeping my good relationship with the Deutsche Bank." The Deutsche Bank was given the chief role in the underwriting, in which Morgan Grenfell also participated. It was not that the Leys needed badly to be on the good side of a bank, since their debt to equity picture was 0.2 to 1 and the stock issue would make them nicely cash positive.

This fashion company we are talking about, with its 11.6 percent consolidated net earnings of $12 million, sells more than 20 percent of its production to the United States and Canada, from Germany, which is hardly the style center of the world; and the company is not called Saint Laurent or Montana, but *Escada*, which is the name of a horse step in the manual of Vienna's Spanish Riding School. How do they do it?

It seems immediately easier to understand the German success story of a **Jil Sander**, who enjoys a $30 million a year turnover in fashion and a little more in cosmetics, working on a quiet street in a residential part of Hamburg. In the manner of the Italians, Jil Sander closed in on a certain style that pleased her personally, then reached out with it toward women whose feelings about fashion matched her own. "We have a very special niche," she explains. "No camouflage, simple clothes with a strong handwriting of simplicity, wearability, and highest quality. People's lives today are so dangerous that they feel reassurance in possessing something of quality."

"In our age, when style matters more than the seasonal reinvention of fashion. . . a name, well-treated dies very hard"

Jil Sander's personalized business has been growing nearly 30 percent a year in the last several years. Part of her success

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she attributes to an advertising campaign for her cosmetics, licensed by Beecham, which associates her portrait with the style of the ad and of the package designs in a harmonious way.

In contrast, at Escada, Margaretha Ley is a relatively self-effacing chief of a design studio. The studio includes young English, French, Dutch, and Chinese designers working in committee. At another highly successful Munich house, **Mondi**, owned by **Herwig Zahm** and **Otto Bruestle**, things are set up more or less the same way. Mondi is not a person. Nor are their other lines, **Slendor** and **Nic**. **Chris**, the latest line, was named for Herwig's wife, **Christa**, who supervises the design studio. But there is no cult of personality fostered anywhere in the house. Nonetheless, each line is perceived not as clothing but as the accoutrements of a style.

"Our teams of designers," contends Herwig Zahm, "are good enough to compete with name designers. We offer a big variety in our collections, the value to price ratio is right—it's good fashion, well-fitting, and we deliver on time."

These conversations once again bring us away from the mystique of a person to the products themselves. It becomes more and more apparent that in the matter of designer this and designer that, the this and the that are beginning to count more and more. Yes, and yet there is **Pierre Cardin**.

Cardin's more than 560 licenses include vacuum bottles and may also soon encompass Chinese medicine. Cardin is often cited as the casebook proof that a magic name can sell anything. Cardin's magic baffles his colleagues. They have warned for years that Pierre Cardin was heading for a fall, while he climbed to further and further fame and greater and greater identity as an archetypal creator whose mere name can render almost anything a totem of esthetic fertility. And now what this charismatic couturier has done for Pierre Cardin, he is doing for the name of his acquired property, **Maxim's** restaurant. Maxim's, along with being a label for deluxe delicatessen, now stands for luxury on a hotel in Paris and a cruise ship.

"It's simple," says Cardin. "If you see a can of sardines named Dupont or Durand and another labeled Maxim's and they're of equal price, you're going to pick up the Maxim's, because the name is a guarantee of quality."

It's simple. The story of his own magic name is more complicated. It may indeed be that there exists a vast category of people who are interested in wearing totems, and that Cardin supplies, better than anyone, the totem as a satisfying product per se with his name. Yet this market—where others, such as Yves Saint Laurent, also dabble—is only a part of the designer product story, the most facile to be perceived. Perhaps the most vulnerable part. Probably the one where most of the growth has already taken place.

Jacques Rouet, former chairman of **Dior**, who built Dior's impressive network of licenses from the beginning, notes: "Dior achieved a strong licensing position because we were first in many areas. Cardin's strength also depends a lot on the fact that he got to many markets first. He made his licensing deals with manufacturers who, themselves, already had the best credibility in the eyes of their retailers. Being there early was very important. Now there are very many names on the market. I think anyone coming in now has a much harder time fructifying a license. And, unless he provides the creativity to distinguish his name product from all that's around, he's not going to do well at all."

Cardin is a one-man institution. There are other institutions where the one founding person is long gone, but the name—of the person or of the original product—lives on imbued with mystique. Another story of totems? *(Continued on page 358)*

BEHIND

(Continued) When you follow how these institutions are run, though, you see that more is being perpetuated than a magic insignia.

Gucci in Italy, Chanel, Dior, Lanvin, and Hermès in France, Burberrys, Aquascutum, and Jaeger in Great Britain are examples of the case in point.

Gucci belongs to the heirs of Guccio Gucci, who became a saddler and harnessmaker to the cream of Florentine society, in 1905. Today the company with a $400 million turnover and one thousand sales points—125 owned by Gucci, the rest franchises—is headed by **Maurizio Gucci**, the thirty-eight-year-old grandson of the founder, who presides over a product line that includes shoes, luggage, handbags, jewelry, accessories, and a rapidly expanding line of clothing. The common denominator, Gucci says, is "the guarantee" of quality equal to the standards of the company's founder. "In the market today

> "This unconditional personal devotion to the creator runs like the theme of a melody through the business stories of the stylemakers"

there are sometimes too many words and too few facts," he contends. "A trademark must be substantiated by the product. It's the guarantee that sells, only that will survive."

Gucci has cut the number of items bearing its name. It has increased its share of ownership of sales points from 25 to 50 percent. The goal is better control of the product and better response to customers who "choose rather than are chosen"—through sophisticated computer monitoring of sales, all handled by a new team of young operating executives led by **Enrico Cucchiani**, a thirty-six-year-old Stanford business school graduate.

Hermès, too, began as a luxurious saddle and harness shop. Founded in 1837 by Thierry Hermès, the business is now 90 percent in the hands of the heirs of Thierry's grandson Emile. It has become a $140 million dollar a year enterprise, earning 8.5 percent net profits on a range of items that run from saddles through a panoply of leather goods, small household items, clothing, porcelain, and fragrances.

In the 'seventies, confesses **Jean-Louis Dumas-Hermès**, president of the Hermès group, Hermès went through a time of soul-searching. Its luxurious image was being perceived by the young as passé. Profits were down to 5.5 percent. An ad campaign launched in 1979 in which a model wore a Levi's jacket with a Hermès scarf sounded the note for a new kind of "communication" coming out of the hallowed old house. Now Hermès is perceived by the young as a place to acquire cherished dandyisms, even if they have to save a lot to afford them. The image has changed, Dumas-Hermès explains, and the mentality of the young has changed as well, but the fundamental "philosophy" of the house has not.

"We think of ourselves as close to Rolls-Royce or Leica. They do products. We do products. I like the word *creativity*, but the word *creation* should be used carefully. Creation is not our domain. We do creative products of the highest quality for people dreaming of elegance. When I was a boy and visited the Cannes boutique for the first time, I had to go wearing white

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gloves. We're a family not a name, and we've been marked by our predecessors. In our business, the problem is not creating, it is not to cheat."

At **Dior**, recently acquired by the thirty-seven-year-old **Bernard Arnault** and the financial group he controls, the solution to perpetuating the reputation of the house is "permanent creativity," as Arnault explains it.

Christian Dior died ten years after he burst upon the world with his "New Look" in 1947, but **Marc Bohan,** artistic director of the house, points out that the son of one of his fabric suppliers calls him, Bohan, "Monsieur Dior," today. During Dior's lifetime and afterwards, Jacques Rouet built a vast network of licensed products that kept the name so vividly alive that many people could not conceive of Dior as dead. Dior, says Arnault, is a label on $800 million-per-year in wholesale goods, not counting fragrances (which are owned by Moet-Hennessy). In the United States the name Christian Dior, Arnault points out, is better known than Franklin Roosevelt.

Dior is proof that a well-chosen group of licensees can in itself keep a name going strong, yet Arnault says that the success of an institution such as Dior hangs on how well the products are controlled regarding creativity and quality. From the couturier who designed two collections a year when the house was young, Marc Bohan has become the responsible person for several studios that oversee the design of all Dior-named products. For clothing, there are separate studios for the Japanese, United States, Mexican, and South American markets. How much styling can affect a vastly known name product was apparent when Marc Bohan personally resumed responsibility for Dior's own-made ready-to-wear last season. Sales to stores increased 50 percent over the preceding collection.

Chanel and Lanvin are institutions fueled by affluent perfume revenues. At the same time the great sums they spend on a luxurious perfume image through advertising might appear to guarantee a rub-off on all their labeled products, if names were all. Both had contrary experience with their clothing, however, and both indicate they are highly reluctant to expand their product line for fear of overstepping their creative capacities.

At **Chanel**, the ready-to-wear line was a problem, until for the reported sum of $1 million a year, **Karl Lagerfeld** was called on in January, 1983 to design the collection. **Alain Wertheimer**, Chanel's chairman, says "there was no suffering" at Chanel because of the state of its ready-to-wear before Lagerfeld took charge, but his arrival has given the line a considerable spurt in sales. The fact that Lagerfeld designs the clothes has been well publicized, but Wertheimer insists that "it's not because of Karl's name but because they are good collections" that the clothes have done well.

Chanel has no licenses. It jobs-out manufacture for a limited number of accessories for its own distribution. "I don't like licenses," says Wertheimer. "There is easy money to be made, but you lose control. We don't have to go after easy money."

Wertheimer recalls a reference to Chanel as "a Ferrari driving in first gear." "We're shifting gears," he explains, "by opening up with the fashion." But Chanel will move cautiously, "without putting our name on anything we don't know how to do well."

The future? When you reach a certain size, says Wertheimer, your fate depends most of all on the world economy. In any case, he doesn't foresee any disaffection from luxury, as once happened in the hippie days of the 'sixties. For Chanel, in any case, "we don't want to go down-market. Even if we wanted to, we don't know how."

At **Lanvin, Jeanne Lanvin**'s *(Continued on page 360)*

BEHIND THE LABEL

(Continued) grandnephew **Bernard** runs the perfume business. His attractive wife, **Maryll**, took over the designing of the women's clothes five years ago. Since then clothing sales, which had contrasted with the success of Lanvin perfumes, have tripled.

Says Maryll Lanvin: "I'm not a star, and I don't want to be thought of as a star. I see myself as a defender of beauty." Her husband adds: "People perceived there was new youth at Lanvin when Maryll took over the fashion, but it was in the context of our established association with quality." "People aren't sheep," adds Maryll. "They're able to judge things on their own."

> "Rather than spinning reputations out of publicity and snob appeal, they are hard at work"

And Bernard predicts: "There are a lot of names around but there will be room for a very small number of houses of quality. Those who don't do quality products will disappear."

In England, from houses that have built reputations without the advantage of a great founding personality, the echo is the same: The product will matter more and more, the public will be more and more discerning and more avid for the best it can afford.

Jaeger is a house founded 102 years ago by one **Lewis Tomalin**, who bought the right to commercialize in England, the Commonwealth, and the U.S. the German doctor **Gustav Jaeger**'s Sanitary Woollen System, a euphemism for longjohns. From "healthy" underwear, the company has grown into a healthy business in high-quality coordinated sportswear, where the reputation for woolens has been complemented by some of the world's most famous cashmere and camel hair. "Our place is at the top end of the market," explains **Peter Chalcraft**, who is in charge of women's clothing and overseas retailing. "We never publicize a designer. Jaeger will always be there, conforming to the same standards, with perhaps a different design team."

Chalcraft's immediate plans for the future include expanding Jaeger's position in retailing. One goal is to increase Jaeger's current sixty American shops by forty more in the next three years.

The **Burberrys** story, as **Stanley Peacock**, Burberrys' managing director explains it, began with the desire of **Thomas Burberry**, the son of a draperystore owner, to refabricate the suffocatingly hot rubber raincoat. Teamed with a professor from Edinburgh, Burberry produced an Egyptian cotton cross-over weave that expanded under water. His inspiration: the loosely woven smocks of field workers—the yarn swelled when wet and kept the rain from seeping through. Burberry and Professor Symes registered their invention and called it "gabardine"; the name of his first store, which opened on the Haymarket, near the present Burberrys' location, in 1890.

The reputation of this new raincoating grew rapidly. Kitchener wore a Burberrys raincoat in the Boer War. In the First World War, more than half a million British and American officers wore Burberry-cloth coats. Today, while the raincoats are still the company's chief "fame," sales are brisk in a growing line of clothing and accessories. Now, a subsidiary of Great Universal Stores, Burberrys is said to do about a $400 million turnover, which has been growing at the rate of 25 percent a year since 1961.

"We are an easily identified product company, not a design product company," says Peacock. "People who buy Burberrys want to know that in ten years' time they can still wear it. Burberrys rainwear has changed very little over the years. The trench coat is still very similar to the ones cut by tailors in 1914. The D-rings are still there on the belt, for cartridge boxes."

At **Aquascutum**, Burberry's great rival for trench-coat fame, **Gerald** *(Continued on page 362)*

PURE WOOL

Right: diagonally-cut black velvet suit jacket. Purple satin apron.
Left: long, bat-sleeved, siren-tail. Optical metal-mesh gown.
All available at **Gianni Versace Boutiques: New York,** 816 Madison Avenue - **Beverly Hills,** 437 North Rodeo Drive - Rodeo Collection - **San Francisco,** The Galleria at Crocker Center - 70 Post Street - **Chicago,** 101 East Oak Street - **Dallas,** 52 Highland Park Village - **Miami,** Mayfair in the Grove - **Bal Harbour,** The Bal Harbour Shops - **Scottsdale,** The Borgata of Scottsdale - **Houston,** Mall on the Boulevard - **Toronto.**
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GIANNI VERSACE: "THE STRENGTH OF A STYLE"

BEHIND THE LABEL

(Continued) **Abrahams**, chairman and managing director, expounds a simple product philosophy: "We are an aspiration brand. We won't go down-market for a quick buck. People want to buy something better, the next time they buy. The young in particular. The most interesting thing happening in the market is the growing demand for better merchandise."

"In the matter of designer this and designer that, the this and the that are beginning to count more and more"

From London to Munich, from the 135-year-old house of **Aquascutum** to the eight-year-old studios of **Claude Montana**, the future of the great names in style seems to indicate greater power. They are hard at work, each, insuring itself against a disaffection of the public toward style labels, in earning its keep as a purveyor of prestige. Looking toward the future, given the new influxes of capital beginning to take place, we can foresee a powerful style industry, with market shares divided not so much through aggressive marketing expansion as through vertical growth, with each house, each designer homing in on his corresponding consumer, and dealing directly with that consumer.

The implications for fashion are apparent. With each leader of style beaming his look through captive distributors, the likelihood that a plurality of looks will prevail is high. It has been some time since anyone has dominated all of fashion with a brilliant new way of dressing—the attempt by Japanese designers a few seasons ago fell flat. In the context of each stylist doing his own thing for his own people, variety within a certain style will also increase. At **Escada**, the "Escada story" is told through a series of mini-stories presented all together to the tributary stores and distributed to them at stages throughout the season. Everywhere designers with exclusive boutiques have taken on the responsibility of supplying fill-in clothes, called "cruise wear" or whatever. The idea of a woman's renewing her wardrobe twice a year, a notion that belonged to the idle rich of the nineteenth-century, seems well on its way to being totally antiquated.

Will we run the risk of boredom? Will there be no one suddenly to give women or men something new and exciting?

As likely as this scenario of style moguls seems, we must think again that style is an applied art; and that all art, appealing to the eye and the heart, cannot be structured like other businesses. When Squibb asked for a five-year projection of what **Yves Saint Laurent** would be doing, it was told such a forecast would be impossible. Soon after, **Bergé** and Yves parted company with Squibb. There are still some important *francs-tireurs* on the style scene—talents that neither plan nor count but simply create.

Karl Lagerfeld, the best known among them, designs for **Chanel** and **Fendi** and gets a reported $1 million a year minimum from a clothing company he doesn't own but which bears his name. "I don't want to own or run anything," says Lagerfeld. "I just get my fee or my percentage and I'm free. What I hate most in life is an institution."

Azzedine Alaïa is probably the most celebrated newly discovered talent of the design scene. He lives and works in a seventeenth-century townhouse now. He not only designs but cuts and sews his clothes, aided by three young assistants. "I can't tell you how much I make," Alaïa says with great pride, "I prefer to do less when it comes to making money. My dog is my only heir.

"I prefer to be loved by women than to build an empire."

At one point that's what they all said. Yes, but it is perhaps because they said it, meant it, and stood by it, that so many of the style moguls have their empires today. ▽

The Fine Art of Givenchy–blending elegance and timeless fashion. In exclusive dream-calf leather with hand-polished gold-plated accents and adjustable shoulder strap, this original, at $142, and its irresistable top zipper cosmetic companion, at $22, are featured in burnished tan and are available in a full palette of colors.

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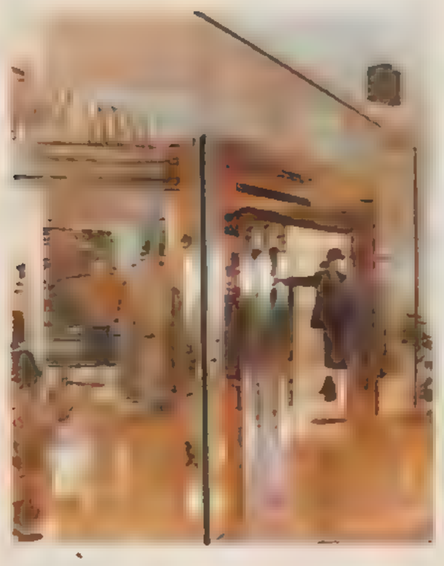

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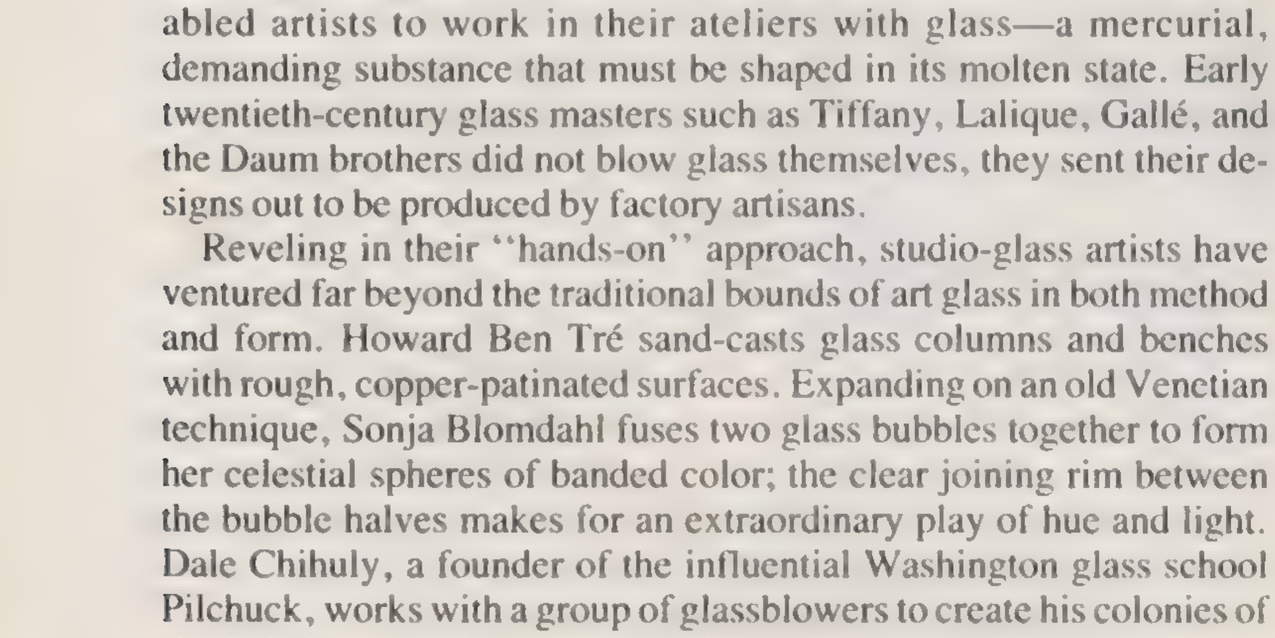
LIVING

Blowin': In the wind, now, news in studio glass art. Staking out the hot new collectibles. BY BARBARA PLUMB

Studio glass is fast becoming one of the hottest and priciest collectibles around. The movement came about only twenty-four years ago with the American inventions of a studio-size furnace and a lower-melting-point glass formula—developments that for the first time enabled artists to work in their ateliers with glass—a mercurial, demanding substance that must be shaped in its molten state. Early twentieth-century glass masters such as Tiffany, Lalique, Gallé, and the Daum brothers did not blow glass themselves, they sent their designs out to be produced by factory artisans.

Reveling in their "hands-on" approach, studio-glass artists have ventured far beyond the traditional bounds of art glass in both method and form. Howard Ben Tré sand-casts glass columns and benches with rough, copper-patinated surfaces. Expanding on an old Venetian technique, Sonja Blomdahl fuses two glass bubbles together to form her celestial spheres of banded color; the clear joining rim between the bubble halves makes for an extraordinary play of hue and light. Dale Chihuly, a founder of the influential Washington glass school Pilchuck, works with a group of glassblowers to create his colonies of rippled glass vessels, evocative of sea anemones.



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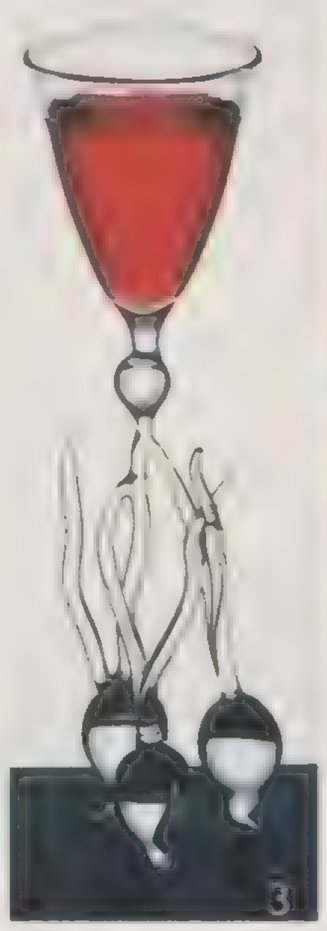

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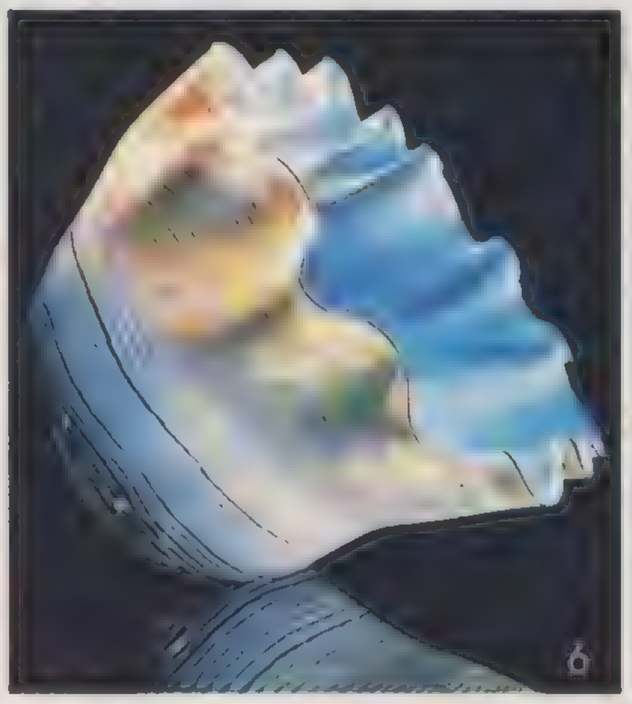
1. James Harmon's molded glass sushi plate, $65, at Sointu, NYC. 2. Wall sconce by Mark McDonnell, $4,000, (401) 331-2958. 3. Chalice by Ginny Ruffner, $200, (206) 587-2323. 4. Glass sphere by Sonja Blomdahl, $1,000, (206) 622-1404. 5. Perfume bottles blown by Jane Bruce, range from $75 to $125, (718) 643-6345. 6. Vessel by Dale Chihuly, about $5,500, Charles Cowles Gallery, NYC. 7. Cast-glass bench by Howard Ben Tré, $20,000, Charles Cowles Gallery, NYC.



6

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RANDOM HOUSE

LIVING

Ode to industry: Machine Age art

In the years between the two World Wars, the machine inspired a uniquely American and highly creative outflow in the decorative arts. Now, for the first time, a comprehensive show of objects from the period has been assembled, *The Machine Age in America 1918-1941*, opening at the Brooklyn Museum in October. The exhibition and book (Abrams) document this nation's pervasive enthrallment with the new technology. Photographer Margaret Bourke-White, famous for her dramatic images of dams and generators, said: "Dynamos are more beautiful. . . than pearls."

The then-freshly emerging profession of industrial design raised as its banner the redesign of everything from sewing machines to locomotives. Said Walter Dorwin Teague, one of the pioneering giants of industrial design and a star of the show, "We are not building big and little gadgets—we are building an environment."

Machine Age favorites (right, from top): Cubist-inspired glass vase of 1928. "Bluebird" radio by Walter Dorwin Teague flaunts horizontal speed lines so popular in the 1930s. Tray, circa 1935, features the favored color scheme of the period. Teague-designed Kodak camera of 1930. Above: Norman Bel Geddes, who doubled as a theatre-set and industrial designer, was one of the first to forthrightly design metal furniture.

Photos courtesy of the Brooklyn Mus[illegible]

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CURRENTS

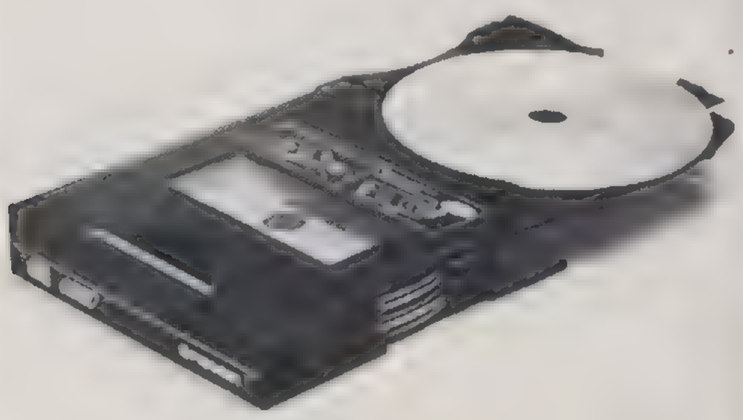
Today: jukebox babies

BY BARBARA PLUMB

Few machines arouse the same kind of passion as the Wurlitzer jukebox of the 1940s with its bubble tubes and columns of colored plastic that changed from blues to greens to golds to reds. Like a totem, its mesmeric presence dominated any space it was in, from roadhouse to residence. The quality of its handcrafted case, designed by European furniture maker Paul Fuller, was remarkable, with twenty-one layers of Italian poplar and finishing touches of elm and olive ash, as were its decorative motifs of leaping gazelles and satyrs playing the pipes of Pan.

Today's equivalents of the jukebox, though not as visually arresting, fulfill a similar function: allowing you to select your favorite music in the order of your choice. Sophisticated "electronic jukeboxes" can be programmed to provide specially chosen and ordered background music for a party or your own custom concert. The flip sides of records can be played automatically; cherished songs can be singled out and the duds on a cassette or CD forever ignored. And if you wish to avoid responsibility for choice altogether, a built-in computer will randomly select a music program.

Illustration ANDERS WENNGREN



Jukebox (top), newly manufactured by the Antique Apparatus Company, Torrance, California, replicates the cabinet of the classic Wurlitzer 950, $7200. Mitsubishi's Auto-Changer Deck DT-156 (above) can be programmed to play cassette segments randomly, or in order of choice, $330.

Pioneer's innovative six-disc magazine, $9.95 (above), used with a PD-M6 disc player, $499.95, offers the capability of programming thirty-two selections randomly from any of the discs. For the car, Sony's DiscJockey (right) provides a ten-disc magazine changer installed in the trunk and connected by cable to the controls, which can be mounted in the dashboard or hidden under the front seat when not in use, $1000.

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ENTERTAINING

Feast for the eyes: photographer Marina Schinz brings her art to the table

BY WILLIAM AND CHESBROUGH RAYNER

Marina Schinz (left) relaxing at her country house in upstate New York. She designed the luscious fruit centerpiece (right) when the Metropolitan Museum of Art's Caravaggio show was the talk of the town.

Marina Schinz, who is a professional photographer, is married to Lawrence Rubin, the director of the Knoedler gallery, so she finds herself entertaining artists, other dealers, and collectors almost weekly. Marina believes in "doing things from beginning to end" so, for instance, when she travels to Paris she buys packages of seeds of *haricot vert* to plant in her upstate New York garden in anticipation of the dinners she will give a year later. Moreover, that package of seeds may be the inspiration for an entirely original idea for entertaining, because Marina is an artist and knows that creative forces spring from mysterious sources. (She shows at the Staley-Wise Gallery in New York City and her photographs have been published in many magazines.) Holding up a large ceramic serving dish of the deepest blue, she says, "I am going to design an entire dinner around this bowl."

Those mysterious sources are sometimes very practical bits of information, for Marina says that she's "terribly happy if I know the likes and dislikes of some of my guests and then can plan a meal around them." For example, West Coast artist Richard Diebenkorn likes Euro-food and when he visits Marina she serves something from any old country. Frank Stella loves vegetables, while Nancy Grossman prefers pasta. The English artist Howard Hodgkin likes anything American such as Maine lobsters or soft shell crab; and the English art dealer Kasmin likes anything that takes a long time to prepare and is difficult to cook.

Marina's drive for self-sufficiency has prompted her to cultivate all the herbs, vegetables, and potatoes she needs, and to raise chickens so she can have fresh eggs. She may be the only person so far who has "planted a whole orchard in front of my gelato machine" in order to supply all the different fruits she needs to make ices. She even has the ambition to someday limit her photographing to those things that she has grown.

When the Rubins eat in the country, Marina makes all the desserts. "I love making desserts because they are the most visual part of dinner and I can see a dessert long before I can imagine the rest of the meal." Desserts, she believes, "are definitely as much for decoration as they are for consumption, which is really secondary."

Because she dislikes repeat performances, Marina tries to create something new for each of her dinners. For her dinners with artists this has led to making whimsical things such as a cake in the form of a palette surrounded by scoops of different colored ices. Or during the Caravaggio exhibition at the Metropolitan Museum of Art in NYC last winter, she executed a fruit centerpiece that had a startling resemblance to the master's work. And always, wherever her inspirations flow from, the visual impact is as important to her as the taste of the food itself: the whole must be like a coherent work of art.

FOOD FLIGHTS

Across the East River in Long Island City, NY, three enterprising young men started a company called Flying Foods, which bears as much resemblance to fast food as Senderens bears to a short order cook. Begun about five-and-a-half years ago on a capitalization of five dollars, the company now has sales of more than one million times that figure. The reason for forming the company was to satisfy the ever increasing demand for specialty produce such as baby artichokes, pencil asparagus, and fiddlehead ferns. The three partners also arrange to have fresh fish like rouget and pompano flown in from Europe and Asia for upscale (no pun intended) restaurants. Their first order came from Lutèce for an extraordinary amount of Dover sole—twenty-two pounds—which, unlike most fish stories, is probably accurate. With the prestige that that restaurant conferred upon them, orders began to flow in from The Four Seasons, Le Cirque, La Côte Basque, The Quilted Giraffe, and just about every other first-class restaurant in Manhattan.

Flying Foods is now open to the public on Fridays and Saturdays; their totally unpretentious warehouse (718/706-0820) at 43-43 9th Street, once a garage, is filled with shoppers looking for everything from a saddle of New Zealand venison to Indonesian jumbo shrimp, Italian porcini, and Tahitian vanilla beans.

They will deliver anywhere in New York City if the orders are over one hundred dollars and are for full cases, as well as mail any size order anywhere in the country. The morning we visited Flying Foods I noticed a basket being arranged with nothing but white vegetables (endive, fennel, eggplant, carrots, trumpet mushrooms, and enoki). There was also buffalo-milk mozzarella and a bottle of extra virgin olive oil with white truffles. All were destined for a dinner being given by a woman in the Midwest who had decided to serve only white crudités. I asked how much it will cost to send this order. "God knows," was the answer, "they sent their own plane."

Left photo ELIZABETH NOVICK. Right photo MARINA SCHINZ

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THE BEST OF WINES

Spanish wines: the reds and whites people aren't talking about that deserve attention.

BY MARTIN GERSH

The alluring qualities of orchestral works that evoke the magic of Spain—Debussy's *Ibéria*, Ravel's *Rhapsodie Espagnole*, and De Falla's *Nights in the Gardens of Spain*—are mirrored, for me, in that country's superior table wines. They are classy and gracious, sensuously pretty yet understated. They are also reasonably complex as well as pleasantly fruity, with tangy acidity that is never excessive.

Surprisingly, Spanish wines are still not as well known as they deserve to be. Their comparative obscurity, however, benefits the sophisticated consumer by keeping most of their prices at a remarkably attractive level.

Except for one wine from Rueda, the whites and reds recommended below come from two regions: Rioja, in north-central Spain, and Penedés, farther to the east on the Mediterranean coast. The distinguished Rioja reds are classic wines made exclusively from native grapes, the most significant being the Tempranillo. But in Penedés, where the innovative Torres family of vintners consciously aims to duplicate the wines of Bordeaux, the finer reds increasingly are created from Cabernet Sauvignon.

Though many of these well-made wines are nearing or at their peak, they will have little trouble maintaining this delightful level for some years to come.

RECOMMENDATIONS

SPANISH WHITES

Viña Sol 1985 (Torres) *Pleasant and refreshing, well-balanced, moderate in scale, with a touch of grapefruit in its flavor—culminating in a faintly sweet finish. Best drinking: for the next 1-1½ years. Aeration: 10-15 minutes. $3.50-$4.*

Rueda 1984 (Marqués de Riscal) *Notably sophisticated, of good size, featuring an outspoken lemony-lime fruit constituent—simply delightful! Best drinking: for the next 2 years. Aeration: 15-25 minutes. $4-$4.50*

Rioja 1984 (Marqués de Cáceres) *A provocative, estimable, moderate-to-large-bodied white Rioja adorned with interesting melon-like fruitiness and a long-lingering second taste. Best drinking: for the next 1½-2 years. Aeration: 10-20 minutes. $4-$4.50.*

Gran Viña Sol Vintage Selection 1984 (Torres) *Displaying a terrific, rather ferny fruit presence, this robust, cohesive white from Penedés is very likable indeed. Best drinking: for the next 1½ years. Aeration: 10-20 minutes. $5-$6.*

Monopole 1983 (Compañia Vinicola del Norte de España) *A Rioja that is stylistically akin to a fine Côtes-du-Rhône white—flowery, oily in texture, outspokenly fruity, highly commendable. Best drinking: for the next 2½-3 years. Aeration: 35-45 minutes. $5-$6.*

Monopole 1982 (Compañia Vinicola del Norte de España) *Big, lively, graced with splendid fruitiness, this is a formidable wine with lots of personality. Best drinking: for the next 1½-2 years. Aeration: None. $5-$6.*

SPANISH REDS

Tondonia Reserva 1979 (R. López de Heredia Viña Tondonia) *Stylish, imposing in scale, with a benign fruit aspect—uncommonly fine. Best drinking: for the next 9-10 years. Aeration: 3½-3¾ hours. $3.50-$4.*

Gran Coronas Reserva Black Label 1978 (Torres) *Serious in manner, redolent of purple plums, this is an elegant, well-structured Penedés wine of small-to-moderate body. Best drinking: for the next 3-4 years. Aeration: 5-10 minutes. $16-$17.*

Gran Condal Reserva 1978 (Bodegas Rioja Santiago) *Revealing a lovely fraise des bois flavor component whose finish is slightly sweet, this is a very classy, reasonably large-bodied Rioja. Best drinking: for the next 5-6 years. Aeration: 1¼-1½ hours. $5.50-$6.*

Gran Coronas Reserva Black Label 1977 (Torres) *Pretty, vibrantly fruity, characterized by good size and silken texture—appealing in all ways. Best drinking: for the next 4 years. Aeration: 5-10 minutes. $16-$17.*

Gran Condal Reserva 1976 (Bodegas Rioja Santiago) *A captivating red Rioja—worldly and charming, with tangy berry-like fruitiness. Best drinking: for the next 4-5 years. Aeration: 45 minutes-1 hour. $6-$7.*

Imperial Reserva 1976 (Compañia Vinicola del Norte de España) *This is a grand, velvety wine featuring an agreeably tart, faintly sweet apricot-plum flavor constituent. Best drinking: for the next 7-8 years. Aeration: 2-2¼ hours. $10-$11.*

Viña Monty 1976 (Bodegas Montecillo) *Beautifully integrated, full-bodied, showing a delightful black cherry-like fruit aspect—an outstanding Rioja. Best drinking: for the next 6 years. Aeration: 1-1¼ hours. $6-7.*

Gran Coronas Reserva Black Label 1976 (Torres) *A superb wine of heroic dimensions—Médoc in manner, bursting with noticeably tangy, slightly smoky fruitiness. Best drinking: for the next 4 years. Aeration: 5-10 minutes. $18-$19.*

Imperial Gran Reserva 1975 (Compañia Vinicola del Norte de España) *From Rioja, exhibiting a densely concentrated plum-like taste component, the Imperial Gran Reserva 1975 is truly marvelous and complex. Best drinking: for the next 6-7 years. Aeration: 1-1¼ hours. $11-$12.*

Gran Coronas Reserva Black Label 1975 (Torres) *Nicely fruity, small-to-moderate-bodied, this is a lovely Penedés example with distinct finesse. Best drinking: for the next 4-5 years. Aeration: 5-10 minutes. $18-$19.*

Viña Real Gran Reserva 1975 (Compañia Vinicola del Norte de España) *Expansive, Burgundian in style, displaying an enchanting peach-plum flavor element—an absolutely first-class Rioja. Best drinking: for the next 6-7 years. Aeration: 30-40 minutes. $10-$11.*

Rioja Reserva 1973 (Marqués de Cáceres) *Uncommonly fine, now at the summit of its powers—vital, huge, marked by sumptuous framboise-tinged fruitiness. Best drinking: for the next 4 years. Aeration: None. $9-$10.*

Gran Coronas Reserva Black Label 1971 (Torres) *At the top of its form, this beautiful red wine exhibits ravishing fruitiness with peachy nuances—complemented by a long-enduring aftertaste. Best drinking: for the next 4 years. Aeration: None. $23-$25.*

Imperial Grand Reserva 1970 (Compañia Vinicola del Norte de España) *A Spanish classic—mysterious, with a barely smoky flavor suggestive of ripe plums and prunes. Best drinking: for the next 5 years. Aeration: 5-15 minutes. $19-$20.*

Tondonia Reserva 1970 (R. López de Heredia Viña Tondonia) *Monumental, vigorously fruity, a fascinating, excellent Rioja—and at its age, a rare bargain to boot! Best drinking: for the next 5-6 years. Aeration: 20-30 minutes. $9-$10.* ▽

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FOOD IN VOGUE

Splendid soups . . . super-chefs' cookbooks—ideas from the people who've changed the way we eat. BY BARBARA KAFKA

Strawberry hedonism: Roger Vergé's individual frozen soufflés

Autumn is definitely New York City's best season, with bright, clear skies and enough cool in the breeze to turn cheeks pink and create an appetite. Most often in fall, I have an appetite for hot, satisfying soup. Unless you're a vegetarian, the base of most good soups is chicken broth. I must confess that I keep a supply of canned chicken stock on hand as a starter. I also try to keep the freezer supplied with unsalted homemade stock to be quickly defrosted in the microwave.

The apotheosis of stock is the demanding and time-consuming consommé, a clarified, enriched distillate of flavors that traditionally has been the test of a chef's skill and an essential component of an elegant meal. Sadly, because few restaurants are doing much in the way of lengthy preparations these days, the consommé is disappearing from menus. We, the eaters, have gotten out of the consommé habit as well. I suspect that this is partly because we have put up with so much bad consommé, and partly because we have become used to exaggerated flavorings.

There is one great restaurant consommé that we should all cherish: chef Gérard Pangaud of Aurora (60 East 49 Street, NYC) presents a between-courses refresher—instead of ubiquitous and chilling sorbet—a demitasse of the most extraordinary pheasant consommé. Simply smelling it is nourishing.

Oliver Smith, the chef at Stuarts (1288 First Avenue, NYC) is making some of the best soups around, among them a chicken consommé with chicken dumplings. He has given us a recipe for the chicken soup that will not take the rest of your life to make *(see page 393)*. I started with homemade broth instead of water and "ah, my foes, and, oh, my friends," it was worth the extra work. Oliver also makes the best shrimp bisque I've ever had. Flavored with tomato, tarragon, and cognac, and topped with whole shrimp and an extravagance of puff pastry, this bisque captures the essence of shrimp in both its taste and its delicate coral color.

There is an odd, if logical, development afoot in the world of food. It used to be that chefs wrote cookbooks directed at chefs, and "ladies" wrote cookbooks for the home audience. The arrival in the 'seventies of celebrity chefs, more famous than their restaurants, opened the way for chefs to write cookbooks for the general public. The first wave was a group of books written by three-star French chefs, including Michel Guérard and Jean Troisgros. (The series is available in paperback.) Now, an American chef can barely be thought to exist without his or her own cookbook. The way was led—in this as in so much else—by Alice Waters of Chez Panisse in California.

This publishing season will bring us a bumper crop of books by restaurant stars. While some of them are must-haves for the serious cook and the armchair gourmet, there remains a question about the relationship of restaurant cooking to home cooking.

The usual problem with books written by chefs has been overcome. Chefs' recipes used to presume a great deal of knowledge on the part of the reader. The recipes were more signposts than explicit maps, and some secrets were withheld. Perhaps because today's chefs are better educated, more comfortable with the written word, and more aware of the power of publishing, chefs' recipes are more exactly and explicitly written now.

Other problems endure. Restaurants have an array and quality of ingredients available to them that home cooks can get only with difficulty. Today's restaurants also cook differently, by and large, than people do at home. Almost all dishes are meant to be finished seconds before they are served on perfectly arranged, individual plates, an alienating experience for the host or hostess who wishes to see the guests. Additionally, many restaurant recipes call for component preparations—stocks, butters, and flavoring elements. These simplify work for the restaurant while complicating life for the home cook. Nevertheless, some of the books are too good to pass up. The authors are people who have changed the way we eat today.

Anything Jeremiah Tower—chef at San Francisco's Stars—does is inventive, visually rewarding, and in exquisite taste. His *New American Classics* (Harper & Row) is no exception. Tower's first professional cooking life was as chef and partner at Chez Panisse; do note that there are recipes in the book from every phase of his culinary development. This is a delightful, evocative, brilliant book—one to own.

American Bistro, assembled by Irena Chalmers for Contemporary Books, conveys the fresh, spontaneous, contemporary American approach to cooking and eating. Full of wonderful recipes and photographs, it is one of the *(Continued on page 393)*

Rich shrimp bisque topped with grilled shrimp, vegetable ribbons

Top photo, PIERRE HUSSENOT; bottom, BRIAN HAGIWARA

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(Continued from page 390)

best guides to the best American restaurants across the country. This is another must-have, for travelers as well as for cooks.

The Wolfgang Puck Cookbook (Random House) is inventive, eclectic, and based on impeccable European technique often coupled with a flair for Oriental seasonings, the Puck claim to fame at Spago and Chinois in Los Angeles. For instance, Puck's "Garlic Lamb" appetizer calls for Chinese chili oil and Japanese plum wine; then, for good measure, he adds American bell peppers and mint.

Roger Vergé's book, *Entertaining in the French Style* (Stewart, Tabori & Chang) is another kettle of *poissons* altogether. Vergé, chef at Moulin de Mougins in Cannes, organized his book by menu, and served it up with copious photographs of irresistible tables and gorgeous foods. The book is very French. A family dinner is composed of five courses: after asparagus flans with cream of baby pea sauce to start, it goes on to escalopes of salmon with scrambled eggs and chives, braised chicken and pureed vegetables à la Jean Vignard, gratin of creamy macaroni, and, for dessert, individual frozen strawberry soufflés. A dinner for lovers that Vergé served when courting his wife has four elegant courses. After preparing this menu, I, for one, would be too exhausted for love. I suggest using Vergé's recipes and, for the most part, ignoring the menus. This is a delicious book.

One of the most charming men, extroverted guests, and generous hosts around is Ismail Merchant, half of the Merchant-Ivory film company whose most recent triumph is *A Room With a View*. Evidently Indian and certainly international, he has just written a book, *Ismail Merchant's Indian Cuisine* (St. Martin's). Vegetables from broccoli to red cabbage are given a zap of unexpected flavor by the intelligent use of Eastern ingredients available in the West. Try Merchant's broccoli in garlic-lemon butter, called *Nimbu aur Lasson-Walli Broccoli* in Hindustani (*recipe below*). For those of us with lives almost as busy as Mr. Merchant's, this book is a treasure.

Broccoli in Garlic-Lemon Butter
(serves 3-4)

1 pound broccoli
6 tablespoons butter
1 teaspoon chili powder
4 garlic cloves, peeled and chopped
Juice of 2 medium-size lemons
1 teaspoon cumin seeds

Discard any thick, coarse ends, and steam or boil the broccoli for 8-10 minutes, until just tender. Be careful not to overcook, so vegetable remains green and slightly crisp.

Meanwhile, melt the butter in a saucepan with the rest of the ingredients over low heat.

Pour the garlic-lemon butter over the broccoli and serve.

From Ismail Merchant's Indian Cuisine Copyright © 1986 by Ismail Merchant Reprinted with the permission of St. Martin's Press

Chicken Consommé with Dumplings and Garden Vegetables
(serves 6)

Soup:
1 3½ to 4 pound roasting chicken
1 pound veal knuckles
2 quarts chicken broth or cold water
2 carrots, coarsely chopped
1 onion, peeled and stuck with 2 whole cloves
6 black peppercorns
2 celery stalks, coarsely chopped
1 leek, trimmed and coarsely chopped
4 sprigs parsley
2 sprigs fresh thyme
2 teaspoons kosher salt

Dumplings:
1 raw chicken breast, cubed (see first paragraph of instructions)
1 chicken liver
2 tablespoons chicken fat
1 clove garlic, smashed and peeled
2 shallots, peeled
½ teaspoon kosher salt
½ teaspoon freshly ground black pepper
Leaves from 1 sprig of fresh sage, or 1 teaspoon dried sage
2 tablespoons parsley leaves
4 egg whites

Vegetable Garnish:
1 celery stalk, cut in 1½-inch julienne
½ carrot, cut in 1½-inch julienne
½ leek, cut in 1½-inch julienne
2-3 scallions, cut diagonally into thin ovals
1 white turnip, cut in 1½-inch julienne

Soup: Bone one breast from roasting chicken, cube, and set aside for dumplings. Into a large soup kettle, place roasting chicken, veal knuckles, and broth or cold water. Bring water to a boil and continue to cook at a gentle boil for 30 minutes, skimming the broth occasionally. You will want to weight the chicken in the pot so that it stays under the water while cooking. Add remaining soup ingredients and simmer for one hour, or until stock is very flavorful and the chicken is tender. Strain the broth and let cool. Skim the fat.

Chicken Dumplings: In the work bowl of a food processor combine the cubed chicken breast, chicken liver, chicken fat, garlic, shallots, salt, pepper, sage, and parsley, and puree for 1 minute. Add egg whites and process for 1 minute more. Remove mixture and refrigerate for 1 hour. To poach the dumplings, bring the chicken broth to a gentle boil. Using two tablespoons dipped in the hot broth, shape an oval of the dumpling mixture and drop it into the simmering stock. Continue in this manner with the remaining dumpling mixture. Cook dumplings for 7 minutes.

Vegetables: Add all vegetables to broth and cover for 5 minutes (leave the dumplings in so they cook for a total of 12 minutes). To serve, divide dumplings and vegetables evenly among 6 soup plates. ▽

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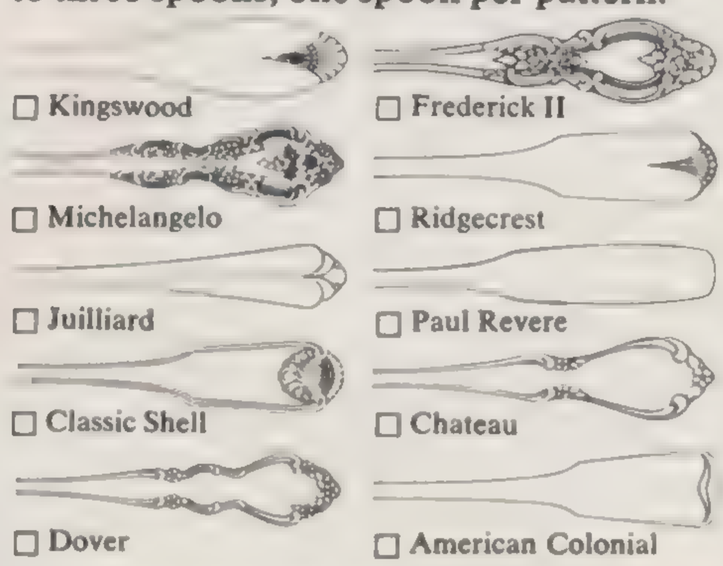

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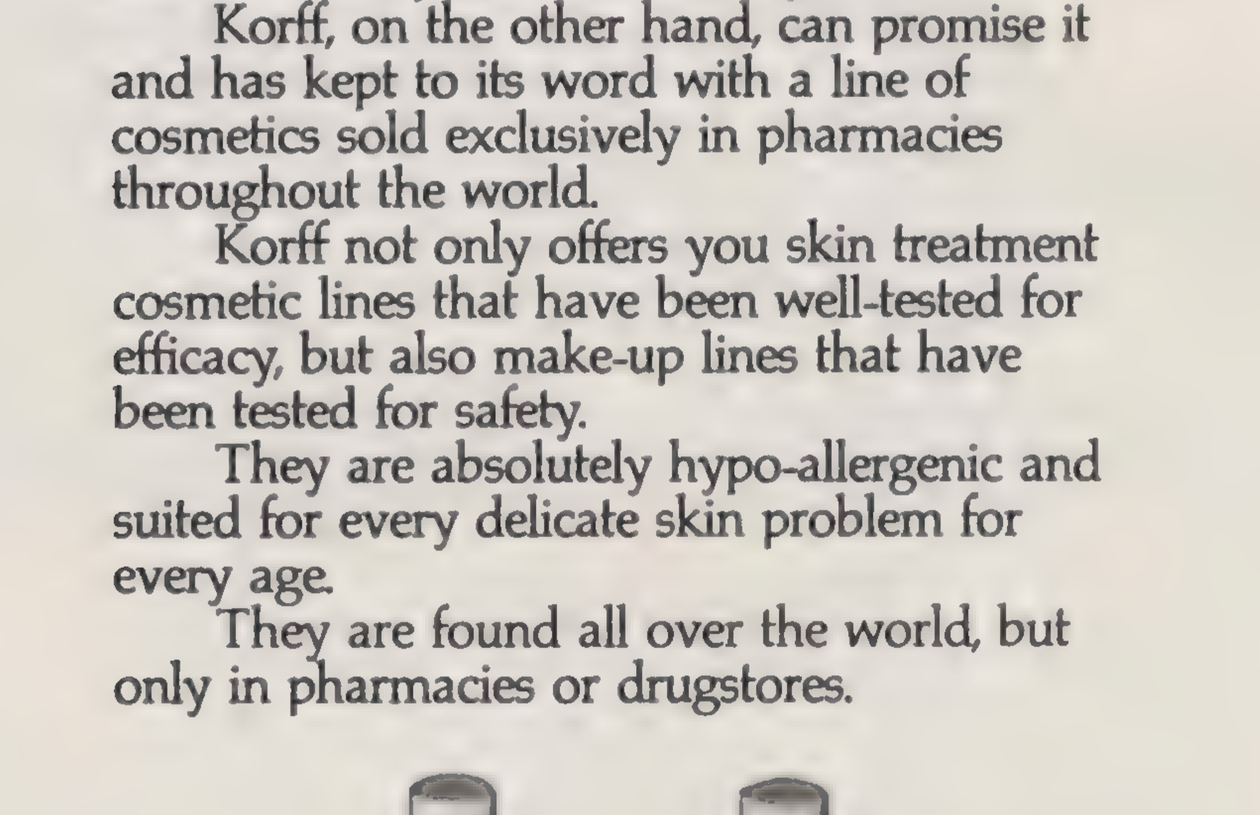

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TRAVEL NOW

Luxury in the Antarctic . . . exploring Palladio's Italy . . . travel fitness flash. BY RICHARD ALLEMAN

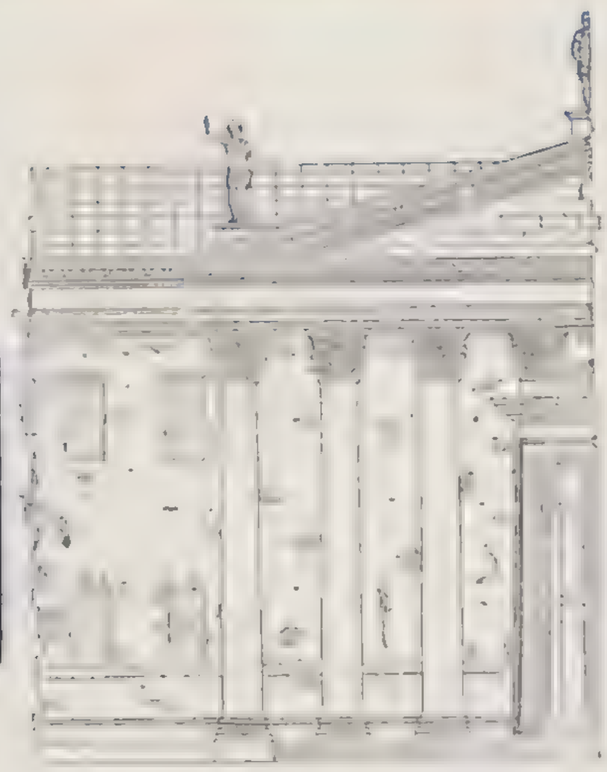
If you've been everywhere, done everything, there's still Antarctica. And this winter, two trips to our Seventh Continent look like winners. The first—a two-week cruise sponsored by the American Museum of Natural History aboard the five-star, fifty-four-cabin *Society Explorer*—sets sail January 22 with an impressive lineup of museum scientists on hand to lecture and lead excursions. The second adventure—a thirty-six-day odyssey plotted by Society Expeditions—will use the luxe *World Explorer* to circumnavigate the whole continent of Antarctica beginning on January 18. Special guest on board this cruise: author James Michener. Cost of the cruises: from $4750 to $10,950 for the first; from $8990 to $27,950 for the second; air fare is additional in each case. See travel agent or page 412 for details. (Pictured, *right*: tourists in Jacques Cousteau-designed Zodiac landing craft exploring Antarctic glacier.)

With 120,000 miles of well-marked footpaths, Great Britain is heaven on earth for a walking vacation. Describing the beauties and challenges of fifty-two of the most scenic long-distance hikes in England, Scotland, and Wales, the British Tourist Authority has an excellent guide/map called "Walking in Britain" that also gives tips on inns and walking-tour companies. For a free copy, contact a BTA office in New York, L.A., Chicago, or Dallas.

Are you ready to do the workout? New York City's Parker Meridien hotel has just produced its own twenty-minute fitness video—which it now airs on its closed-circuit TV system continuously from 7:00 A.M. to 9:00 A.M. every day.

Taste of Thailand

Bangkok's luxurious, legendary Oriental Hotel has just introduced its "Thai Cooking School" program—a sensational Sunday-to-Friday week of cooking classes, sight-seeing, gala meals. In charge of it all: Thailand's top food critic and lecturer, Mr. Chalie Amatyakul. Moving from soups and salads through curries and stir-fried dishes and on to desserts, these cooking classes —conducted in English—will place emphasis on how to obtain and/or substitute ingredients back in the U.S.A. Cost for the five-night, six-day feast—$965 per person, double occupancy; $1150 for singles—includes deluxe Oriental room, most meals, all classes and sight-seeing. Air fare is extra. For details, contact travel agent, Thai Airways International, or see page 412.



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The big beach—at Fethiye, Turkey

TRAVEL

TURKEY: THE CRUISE

The ease—the utter bliss—of sailing one of the Mediterranean's last unspoiled coasts

BY FRANCESCA STANFILL

The sea was choppy, the late afternoon sky a pearly blue as we crossed the channel from the Greek island of Kos to the Turkish port of Bodrum. Watching the town's minarets and medieval castle come into view, I tried to imagine how the crusaders must have felt, for we were heading east, as far east as I'd ever been. Our three-week journey would include a short stay at Bodrum, followed by a cruise on a chartered caïque down the western coast of Anatolia, one of the last unspoiled parts of the Mediterranean, its waters relatively untrafficked, its mountainous and pine-forested shores still blissfully free of swank hotels and high-rise condominiums.

For anyone who loves the sea and history, as I do, this would be a glorious trip, at once contemplative and full of stimulating expeditions through ancient Lycia, a region with a fascinating layered past—invaded, then colonized in turn by Greek refugees from the Trojan War, Persians, Alexander's armies, Romans, Seljuk Turks. It is the Romans' legacy, however, that is most visible here, the path of their cities knit together by the animus of the Mediterranean (*mare nostrum*, "our sea," they called it). Perhaps it is the Italophile in me that caused me to come away from this journey as much dazzled by the achievement of the Romans as I was intrigued by the history and mores of contemporary Turkey.

Before setting off on the *Elpenor*, the caïque we had chartered, my husband and I were lucky enough to spend several days in Bodrum at the house of our friends Ahmet and Mica Ertegun. The chairman of Atlantic Records, Ahmet, who is Turkish, is something of a national hero in his native land. When one hears Laura Branigan crooning "Self Control" (as we did all over Turkey during our visit), the locals will proudly tell you that this is the Ahmet Bey's song!

Ottoman in style, the Ertegun house has a strict, anonymous façade and sits right on the port; inside, it is all tile, shaded gardens, and utter calm. From here we set out on expeditions to the Crusader castle and to the museum of the city's mausoleum, one of the Seven Wonders of the ancient world. We also explored colorful serpentine back streets crowded with shops (my favorite being that of Erkan, the savvy carpet dealer, whose revenue, I imagine, varies in direct proportion to the number of Ertegun guests).

After a blissful four days, we set out to meet the *Elpenor* at Marmaris. This busy port, about three hours' drive to the southeast, has a stupendous setting, a crowded marina, and myriad cafés. We arrived much too early and had time to wander the dark, rather lugubrious streets that sell everything from records and shoes to carpets, beads, and meat. After buying provisions for the boat, we stopped for lunch at the Hotel Anatolia, where, beneath the stern visage of the revolutionary Turkish leader Atatürk (his portrait is everywhere), we ate spicy eggplant, fish, and rice. When at last the *Elpenor*, sailing over from Rhodes, came into view, we weren't disappointed: it was lovely—the classic plump Bodrum-built caïque of which the Turks are proud. Aboard were our friends and shipmates for the voyage, Jack McAffee and Diane Deacur, plus the crew: Mustafa, the captain, serious and shy, with a Homerian beard; Yusuf, the small wiry cook; and *(Continued on page 402)*

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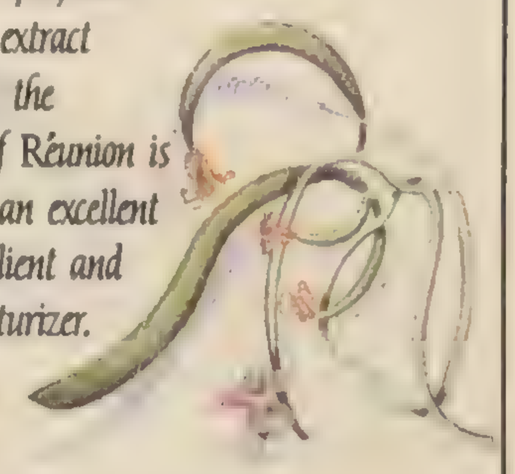

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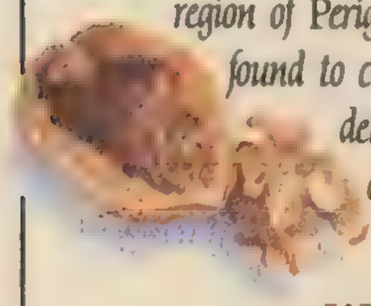

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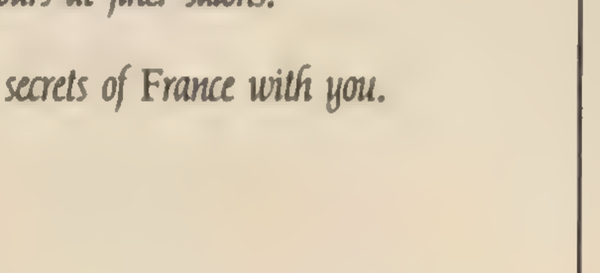

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TURKEY

(Continued from page 400)

Hakan, the first mate, whose movie-star good looks were accentuated by a twirling moustache. By early evening we were on our way, the wind slight, the burnished sunset idyllic; later we anchored for the night in a secluded cove off Cnidos—beautiful, wild, with mountains that plunge down to the sea, no hum of civilization. Perhaps it is because I live in New York City that I found the peace so startling at first; in the early morning and at dusk, particularly, there seemed to be no other sounds in the universe but those of our boat, and the lulling movement of the water.

We settled very quickly into the rhythm and routine of boat life: a swim in a cove before breakfast; a sail to a new destination by noon; a visit to an ancient site before lunch, with more swimming and reading during the heat of the day; then on to a new anchorage, followed by a cocktail of *raki* (the milky, anise-flavored Turkish liquor), and dinner. Yusuf continually amazed us with feasts he turned out in the tiny galley—grilled fish or lobster bought from fishermen who approached our boat; shishkebabs; even fresh peach tarts.

Our first stop was Caunus, a tiny village at the mouth of the river Dalyan. Like so many of Turkey's sea-oriented cities, Caunus was once a place of trading and commerce; today its harbor is a swampy estuary. A poignant stillness lingers about this site, a vaguely malarial haze that doesn't entice one to stay too long. (Perhaps this isn't new, since the ancients wrote of the greenish complexion of the denizens.) As the *Elpinor* could only approach so far, we were met by a little motorboat with a candy-striped awning that wended us past a primitive fishery. Reeds and bamboo swayed; it was hot and preternaturally quiet. Moving past men gathering their catch with immense nets, I felt for a moment that we might be in Southeast Asia, or ancient Venice. But then the giant Lycian tombs, built into the looming yellowish rocks, reminded me that we were in Turkey.

The next day the coast became even more dramatic, the cliffs to the sea steeper, more mountainous, the pine trees with their lustrous blue-green more dense. Even for Alexander the Great, this must have been a daunting land to conquer. By noontime we came to the Yorgun Koyu, a deep mountain lake entered by a channel only twenty feet wide and, it seemed, endless fathoms deep. It amused me to read in our 1973 guidebook that "except for a couple of fishing boats, the shores are deserted." Today, the shores have become a busy beach, with bright umbrellas dotting the sand, people swimming and cavorting, and yachts from France and Italy.

The town of Kaş was our main stop the following day. It is a pretty place with a picturesque harbor and a holiday feeling reinforced by a jolly public square edged with palm trees and cafés. There were also lots of appetizing shops here that seemed at odds with the massive, grim Lycian tombs that lurked like unwelcome ghosts in *(Continued on page 404)*

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BULLOCKS WILSHIRE

TURKEY

(Continued from page 402)

back of the town.

In the late afternoon, we walked to Kaş's well-preserved Greek amphitheater with its mesmerizing views of the sea. Returning slowly to town, we passed women sewing on the stoops of small, well-kept houses with giant sunflowers growing in olive-oil cans; children interrupted their games to stare at us.

In Kaş, the Mercan Restaurant was the quintessential port establishment: good fish, harried waiters, strings of colored lights, heaps of shrimp and lobster chilling in refrigerated cases. We could have been in Naples, say, or Marseilles; but the bill was distinctly Turkish—$25 for a dinner for four, which included *meze* (Turkish hors d'oeuvres), grilled scampi, salads, rice, several bottles of good local red wine, coffee, and baklava.

The next day, we headed via "Taksi" for a trio of ancient cities: Patara, Xanthos, and Letoon. We went first to the most isolated, and I thought the most haunting, Patara. The sun was ferocious, the air thick with dust. The official guardian, an old man with a threadbare

Beauty of a bay: Kaş, Turkey

black hat, seemed quite happy to have someone to greet—and he showed us around with the cheerful, resigned quality of a minor bureaucrat out of Chekhov.

Patara had the feeling of a desert ghost town—crumbling, abandoned for centuries, covered by sand drifts. And yet there was a certain grandeur about this once thriving port, with its fortress-like gate, massive amphitheater, and aqueduct. Several temples once stood here, too, for an important oracle is supposed to have presided at Patara (but only in winter; in the summer, it fashionably moved to the Greek Island of Delos).

Much of Xanthos is in London now, at the British Museum, taken there in the nineteenth century by the now familiar Sir Charles Fellows—or "Chuck," as we affectionately called him. Letoon, however, was interesting: the center of the sacred cult of Lycia, it had a mystical, overripe quality, its setting easily imaginable as a place of Bacchanalia and cult worship.

What awaited us the next day—Kekova Bay—was perhaps *(Continued on page 406)*

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TURKEY

(Continued from page 404)

the single most beautiful site of the voyage: a clear aquamarine sea studded with the milky white stone of Lycian sarcophagi that had tumbled into the water. On the hill in the distance, the Turkish flag flew atop the ruins of a medieval Crusader castle; to the other side, along a long slope, a group of tall rock tombs, some erect, some fallen down, made a weird, drunken parade.

Ours was the only boat to anchor near the ramshackle Lykian Restaurant. Our arrival was greeted by the furious squawking of chickens, the suspicious looks from a fisherman repairing his burgundy nets, the chatter of children playing with the oars of a rowboat, and cynical glances from an old woman weaving, a cigarette dangling from her wizened face. The village seemed wrested from another century.

My two last memories of Turkey are of two places separated by centuries and cultures, yet similar in their sense of solitude and mystery. First, the Roman city of Perge, a major trading center in the first century. I would recommend visiting it at dusk, as we did, when the place is empty, save for a few shepherdesses tending their flocks. Perge is still being excavated; even so, it is not difficult to imagine it in its heyday. The tall honeycomb gates, the mosaic floors of the shops, the seemingly endless rows of slender columns leading one's eyes to the rounded hills in the distance—all seemed to bespeak a Pompeii-like sophistication and prosperity.

The other spot that enchanted me was Termessos, an hour's drive from the modern resort city of Antalya, on a winding road that climbs the nearby mountains. Situated on a plateau between two hills, Termessos has an Alpine setting. The anomalous people who once lived here clinched their reputation for fierceness by refusing to surrender their town to Alexander the Great.

High, forlorn, wild, rather more ascetic and mystical than the Roman sites, with the wind whipping through the cool forests as we climbed, Termessos seemed the Turkish version of Wuthering Heights. There was something indomitable and highly organized about the place. We passed cisterns, for instance, that were incredibly deep (woe to the hapless tourist or camper who chances upon them at night, for they're left uncovered!) as well as gymnasiums and temples skillfully built into the craggy landscape. Still climbing, we followed the "royal road" to a splendid theater. Built in the Hellenistic period, it is considered small in size, but its site is breathtaking, with a great mountain behind and a ravine in front. I could easily picture the Termessians here, plotting to outfox their enemies. Seldom have I come upon a place where the character of the inhabitants was more vividly recreated by landscape and architecture. Only reluctantly did we begin our descent, returning to our car—leaving the sea, the pine trees, and this ancient layered past behind us—for the long inland journey back to Bodrum. ▽

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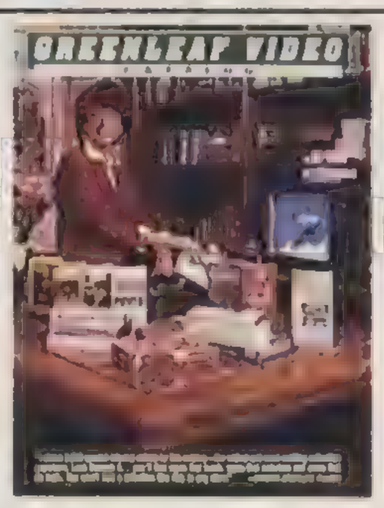

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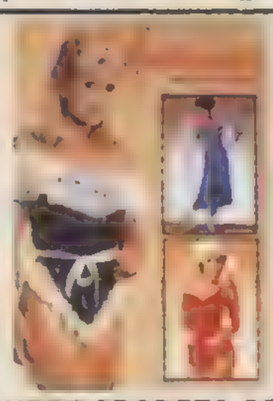

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TRAVEL

L.A. DOLCE VITA

The lowdown on Hollywood nights—from hot boîtes to floating discos

BY HAL RUBENSTEIN

Because most clubs close at 2:00 A.M., and everyone swears they have an early call, nightlife in Los Angeles begins before sundown. Forget the nap. Angelenos make dinner plans for 7:30. What's more bizarre, they actually seem to be hungry, sometimes even for food. . . .

In a town where many handle fame as if it were a live eel, Spago has for four years held on as the preeminent celebrity palace. Two years ago, it received a golden goose when Irving "Swifty" Lazar relocated his legend-studded Oscar party here from The Bistro. Nestled high above Sunset Boulevard, Spago has a valet-parking pecking order worthy of a royal wedding (BMWs are banished halfway up the hill; rented Pontiac 6000s are in another area code). And there are more eager paparazzi idling in the lot than reconditioned Bentleys. You begin to understand Sean Penn.

Spago has two rooms. The front is stark white, with low ceilings, exposed naked rafters, and closely set tables, many right on top of the kitchen. This is where you want to sit. The back room is spacious and open, surrounded by lush flora and fauna. Socially, however, this is Siberia. Roughing it up front are those hearty locals often called simply by their first names: Warren, Sally, Farrah, Ryan, Barbra, Charlton, Diana (doesn't she ever eat at home?), and Barry Diller (*we* need the last name, they don't).

Spago is often credited as the brainchild of culinary wizard Wolfgang Puck and the manger of duck-sausage pizza, but its signature specialty is its co-proprietor and chief diplomat, Barbara Lazaroff (Puck's wife). With eyelashes thicker than squid-inked tagliatelle, she coddles more no-

Glamour on Sunset Strip: Elizabeth Taylor at Spago

Helena's Helena Kallianiotes, above; Underwater Theme Night at Power Tools, below

Top MICHAEL MONTFORT/Visages, middle BONNIE SCHIFFMAN, bottom GARY LEONARD

tables in an evening than Robin Leach drools on in a month. "I love to dress, that's why I love New York, but I've been wearing this thing (silk shantung) since 10:30 this morning because I had to go to Barbi Benton's baby shower. Did you see the sky this evening?" From her mouth, it not only sounded charming, it made sense. (*Note*: Spago's windows recently featured a panorama broken by a 20′ x 40′ billboard of Sylvester Stallone as *Cobra*. These days in the film colony, this is considered an *uninterrupted view* of Hollywood.)

Helena's is on Temple Street in fashionably unfashionable Silver Lake and a private club according to its maitre d'. Diana Ross is not a member. But Madonna and Rob Lowe are regulars. So is Danny Bonaduce, formerly of *The Partridge Family*, and the man who plays Conan on the Universal Studios Tour. Off of Sunset, fame gets very subjective.

Helena's also has two rooms, both pink. One is a restaurant, sort of. The other is a disco, sort of. On Tuesdays, they have tango lessons. On Fridays, it's the New Hollywood Fraternity House—Judd Nelson, Mr. Lowe, Rosanna Arquette, Dolph Lundgren, lyricist Bernie Taupin, and den father Harry Dean Stanton, often heard muttering, "I'm never coming here again."

Helena Kallianiotes is an actress, sort of. She snarled opposite Jack Nicholson (he is a member) in the famous "sandwich scene" in *Five Easy Pieces*, and pushed Raquel Welch in *Kansas City Bomber*. She runs her place with the same panache. If she doesn't know you, you probably don't get in the dining room. Nothing personal, just priority seating. The music is never *too* loud, evidenced by a man running out the front door wailing, "Oh God, I think I heard my car alarm!" In L.A. there is also priority listening.

Recently, Floating Night Clubs have been added to the nocturnals. Like cactus flowers, they bloom ephemerally, sometimes only once a week, and not always in the same place. Few advertise, for in L.A., word of mouth is as effective as skywriting in blood.

Sugar Bowl Cafe is part of a state-of-the-sport computerized bowling alley in the Little Tokyo Square shopping center, overrun on Mondays with non-Asians (Catherine Oxenburg) and soap-opera stars (Jack Coleman). People freak when they realize they don't need a stubby pencil to record their score, and they can't cheat. Alleys are more lacquered than hair, causing numerous irregular styles. Those with tenuous nail wraps can bring video cassettes for the overhead monitors and watch the soap episode for which they truly "deserve" an Emmy nomination.

The club called Lunch body-snatches a club called Probe on Thursdays. Blackjack (for fun) is in one room, dancing is in another, and local priorities are discussed into the wee hours upstairs: "Her clothes are totally nasty—lucky for her she has a convertible."

Power Tools and 7th Grade are sister clubs sharing the same owners and clientele. You can tell immediately that they draw the most cool and innovative crowd in L.A.—the one that wears black. Located downtown in a magnificent Deco *(Continued on page 411)*

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LOS ANGELES

(Continued from page 409)

building that was formerly a bank and serves by day as the Design Center of Los Angeles, 7th Grade pops up on Friday nights—and looks as if the Museum of Modern Art were relocated in a Rockefeller Center lobby. Dancing is minimalist and smiling is for screen tests.

If they ever revive the marathon dances of the 'thirties, the ballroom of the Park Plaza Hotel would be an ideal site. To transform this enormous space into Power Tools on the weekend, owners Matt Dike and Jon Sidel add 'fifties horror and gladiator movies, 'sixties go-go dancers, and 'seventies disco lighting. The inhabitants, however, never forget the time or the place. "There's a must party tomorrow, it's right down from Goldie Hawn's old house. Just make the turn where Patrick Cassidy used to live." Out here, an adroit sense of history is better than a map.

Of all the floating clubs, Vertigo has the highest profile and the most stable location. Coco Chanel is reported to have said that when one is finished dressing, one should look in the mirror, be pleased with what one sees, then take one thing off. The women at Vertigo got the last direction in reverse. And everyone looks like Lisa Hartman. In the East, one displays fabulosity by combing hair *back* with the fingers. At Vertigo, you pull your hair *up*, hoping to reactivate the mousse. Vertigians wear white; males dance better than females, possibly because the latter contend with earrings as big as Chevys. The music, however, is great R & B, old Motown, and a lot of Janet Jackson.

Vertigo attempts to pull off the old Studio 54 selective door policy, even employing Studio's longtime doorman, but if outside it seems as though there'd be less posing on Sunday afternoons when this is Murray's Ballroom, inside Lisa Hartman No. 57 is doing her best to make a visiting Australian feel right at home. He expounds on the wonders of the City of Angels—the sun, the business opportunities, the incredible new restaurants, and the magic of film. His new hostess, beaming with civic pride, nods in agreement and sums it up perfectly. "Yes," she sighs prettily, "L.A. is *totally* L.A." For sure.

L.A.'s TOP BOITES

Sugar Bowl Cafe, *at Little Tokyo Bowl, 333 S. Alameda, Little Tokyo Square, Los Angeles; phone: 213/626-6349.*
Lunch, *at Probe, 836 N. Highland Ave., Los Angeles; phone: 213/461-8301. Thursdays.*
Power Tools, *Park Plaza Hotel, 607 S. Park View St., Los Angeles; phone: 213/737-0286. Saturdays*, 10:00 P.M.-4:00 A.M..
7th Grade, *433 S. Spring St., Los Angeles; phone: 213/737-0286. Fridays*, 10:00 P.M.-4:00 A.M..
Vertigo, *1024 S. Grand Ave., Los Angeles; phone: 213/747-4898. Fridays and Saturdays*, 9:00 P.M.-4:00 A.M.
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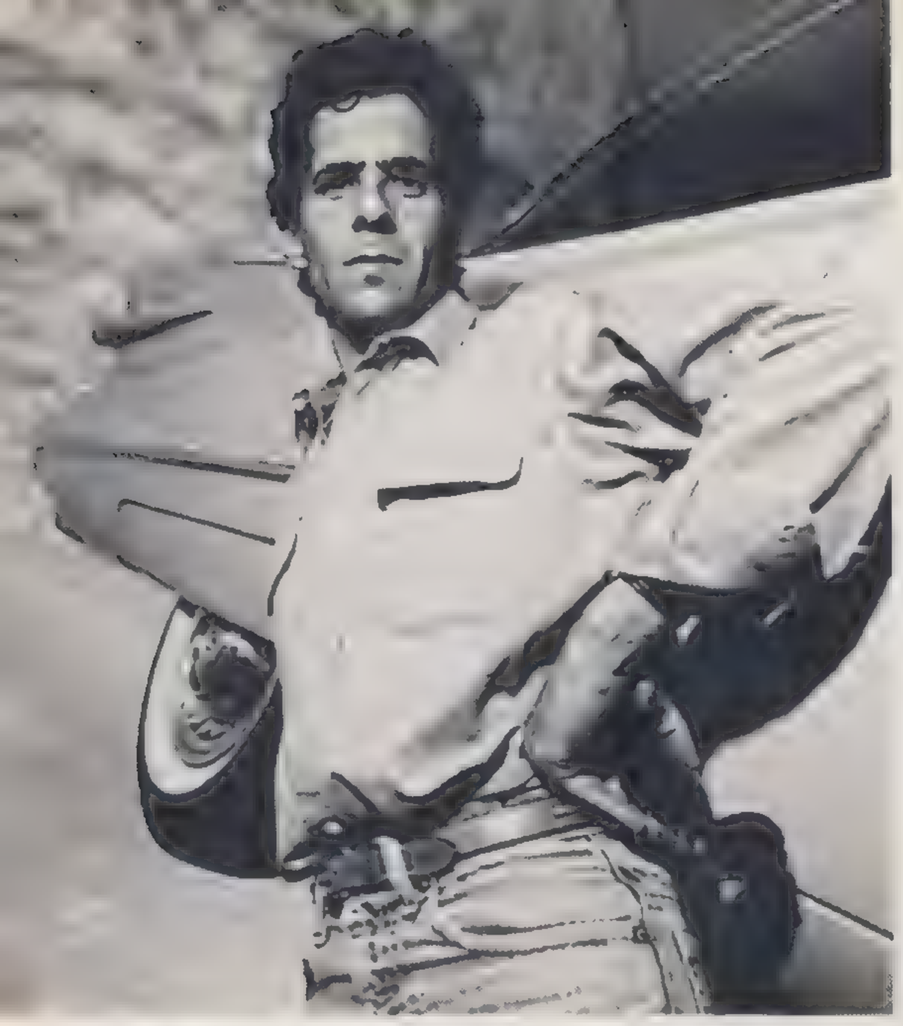

Morton, on top of the Hard Rock in L.A.

LETTER FROM L.A.

THE HOST OF HOLLYWOOD

Power broker Peter Morton, too savvy to gamble on movies, serves up status at his two hot restaurants

BY LYNDA ROSEN OBST

Peter Morton at thirty-eight is truly the perfect host, in fact, Hollywood's premier host, catering to the entertainment-business regulars and pretenders at his two prestigious L.A. restaurants, Mortons and the Hard Rock Cafe. He is also probably L.A.'s foremost eligible bachelor, and it is therefore with some irony that he describes these two ventures as his two wives—one classy and elegant (Mortons), and one funky and young (the Hard Rock).

At Mortons, the stylish watering hole that bears his name, the coveted tables in front of the palm fronds are negotiated for all day long. Moguls' secretaries fear the wrath of their employers should their bosses have to wait uncomfortably long at the bar, or should Simon Bell, the maître d', seat them in the Siberia at the back of the room. From the bar and the front tables Hollywood's major players ogle other arriving players and watch the structure of power in the room take shape. No one sits still through an entire evening, table-hopping being the second most important sport at Mortons. The first is deciphering and interpreting the possible political ramifications of each combination of dining partners. Like *Pravda*, Hollywood watches the social dining at Mortons for intimations of executive shuffles, and many a powerful rumor is born in Peter Morton's public living room.

With so much leverage, one might think that Peter Morton could be king of the Hollywood game should he elect to roll the dice at the movie craps table. But he is too savvy for that. Morton knows that his power derives from his privileged vantage point of wanting nothing that this town affords.

Peter is handsome in a dark, dapper sort of way, with tan, even features and locks of black hair combed neatly back off his brow. He often wears pastel-colored cashmere crew-neck sweaters, jazzing up his above-reproach tailored jacket and jeans. In many ways he looks the standard-bearer of L.A. Style, where Brooks Brothers is far too prissy and the new-wave Melrose madness is under heavy Savile Row revision. In L.A., there's a bit of teenager in the most conservatively interpreted outfits—the convertible version of the East Coast sedan.

STEVE SMITH Wheeler Pictures

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Peter Morton is a man with an idea, one that's been as focused as a laser ever since he and a partner pounced on the restaurant scene in London when he was twenty-one. His realization that there was nowhere to get an American hamburger arguably brought the restaurant business into the 'eighties by presaging the relationship between food and marketing. After the birth there of the first Hard Rock Cafe, a rock-and-roll restaurant/museum (exhibiting in L.A., for instance, Elvis Presley's motorcycle), Peter Morton discovered that everyone wanted a sliver of hip Americana. Like a major-league movie marketer, Peter Morton is taking the idea around the world—to San Francisco, Chicago, Houston, Honolulu, San Diego, New Orleans, and Sydney—tapping each province on the shoulder with the beat of the big time.

Mortons, too, was born first in London. As a private club that catered to the London film community, the restaurant helped forge the link between the two movie capitals that holds to this day. Morton made L.A. his first American outpost, bypassing the Big Apple as though it were the outback. What London and L.A. have in common is the movie crowd; in fact, it is the same community—and Peter's friends.

With Peter's characteristic good timing, L.A. has witnessed a virtual British invasion since the opening of Mortons. The Brits find L.A. more fun and less stodgy than New York City, where, as in England, tradition and respectability rule. For many, the balmy climate and balmier sensibility recall being "on holiday," and few move back once intoxicated. It is home in particular to upwardly mobile creative types, whose class origins are always remembered by London, no matter how substantial their success. Here, any British accent is an upper-class one.

Significantly, many people in L.A. think Peter Morton is English, though L.A. is and was his home. Peter Morton is a bit like Zelig—his genius is that he always knows exactly where he is and how to play the prevailing winds. He is, clearly, at home anywhere.

Wherever he brings his Hard Rock Cafe, his co-host is the toast of the town. In L.A., his fellow traveler is director Steven Spielberg; in Houston, where Mr. T. and Christine McVie have invested in the café, he is feted at the immense River Oaks Country Club; and in Chicago, his new Hard Rock debuted with Morton's co-hosts Jim McMahon of the triumphant Bears and rocker Robert Palmer, making the point deliriously clear. Peter Morton knows and loves a winner, and he has the uncanny knack of spotting and also being one. It's as though he had taken the proverb "When in Rome do as the Romans do," and elevated it to an art form.

On Saturdays in L.A., the hot ticket is Peter Morton's glamorous but casual tennis luncheons at his Santa Barbara–style Mediterranean villa. Waiters in preppy Mortons evening attire scurry about the grounds preparing a quintessential menu for a sports-and-chatter afternoon *(Continued on page 415)*

Lynda Rosen Obst *is a film producer at Paramount Pictures.*

LOOK WHO'S BEEN TO THE PHOENIX.

DIANNE DE WITT, New York City. Top fashion model. Began her career in Paris, now New York. European and American fashion magazine covers, TV commercials, designer's collection shows. Single, member of Junior Committee for Cooper-Hewitt Museum. Church social work. First visit to The Phoenix: Mother-Daughter Week, 1983.

PATRICE CASANOVA

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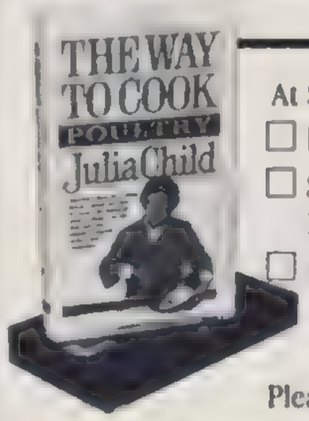

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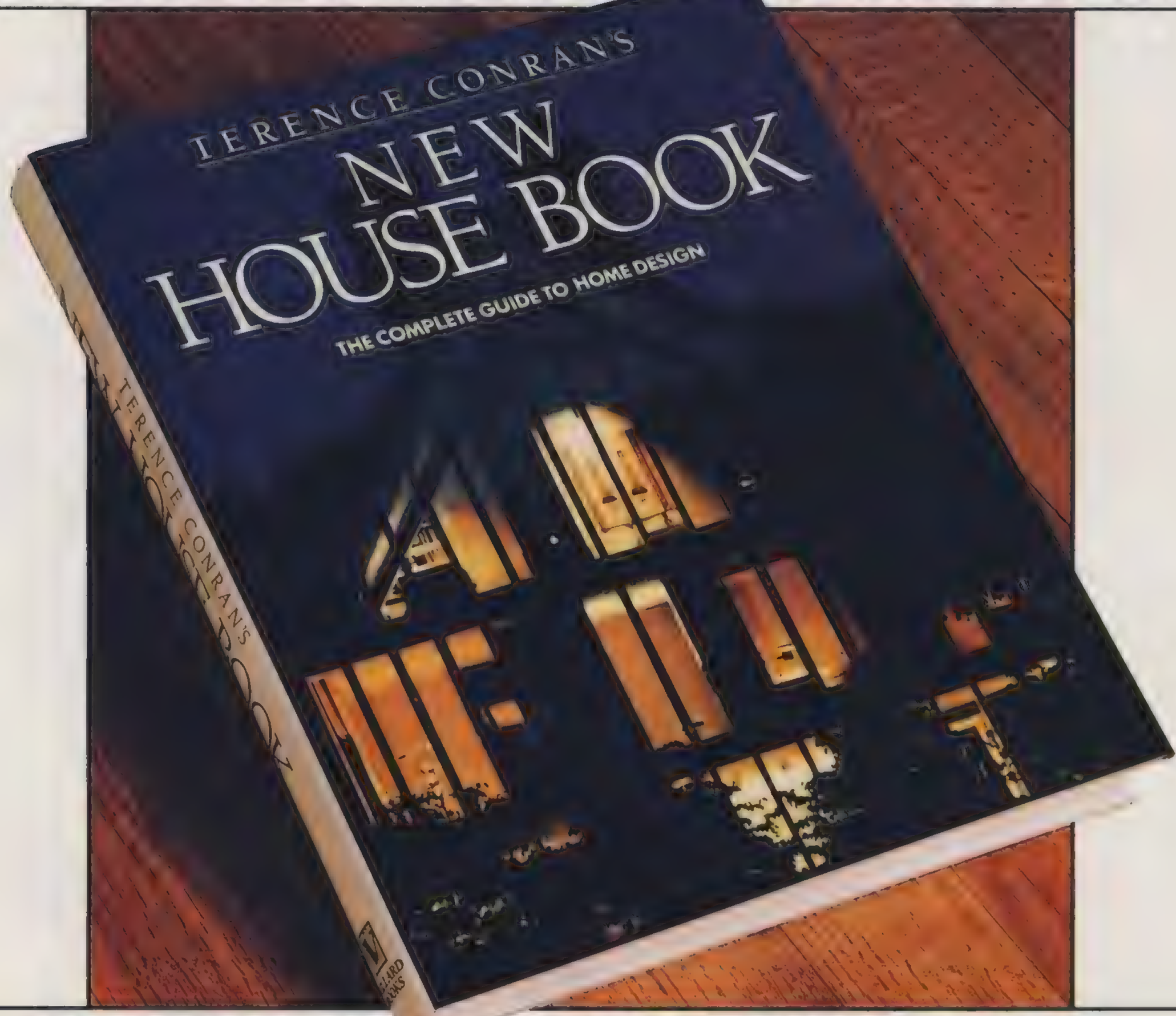

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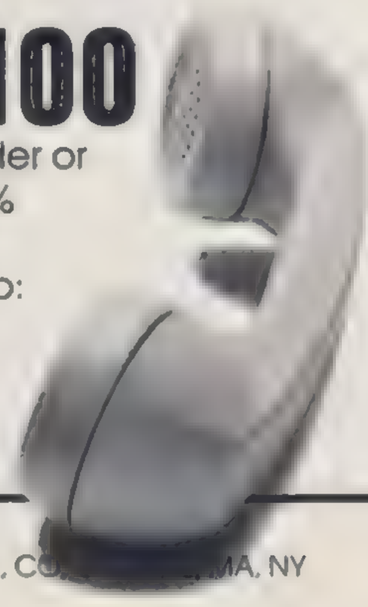

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(Continued from page 413)

(asparagus vinaigrette, poached salmon, cucumber salad).

At one recent gathering, the guest list included actresses Catherine Oxenberg and Joanna Pacula, young moguls Josh Donen (Universal), Eric Eisner (David Geffen Company), and Nick Wechsler (independent producer), *Miami Vice*'s creator Anthony Yerkovich, and Morton's attorney Spencer Segura. The *de rigueur* outfit was white long-legged sweats, to suit the unpredictable weather. (Wechsler's outfit was a notable and fascinating exception: he arrived in Eastwood/existential tennis blacks.)

Undaunted by the chill, warmed by spicy Bloody Marys, the spirited athletes proceeded with a round robin on the court. Tennis is a tough sport anywhere, and the crowd at Peter's was a particularly tough one to fail in front of. The acerbic ripostes were volleyed with the same intensity as the sorry yellow tennis balls, and smart players entered the game at their own risk. The chatter was of deals and parties, notably a blow-by-blow description of a notoriously belligerent young movie star's inelegant removal the night before from Helena's, the "in" dance spot, after he socked an executive in the jaw. All the revelers at Peter's knew that hostility in this town is best vented on a tennis ball from behind the safety of a racquet. Peter held court, doing color for the uninitiated with his characteristic understated gravelly delivery. "Josh has got those quick Hollywood reflexes," he commented after a particularly stunning backhand at the net by Josh Donen.

At courtside, while watching Catherine Oxenberg return Joanna Pacula's graceful forehand, he clutched a heavy metal trinket in his palm. "Someone dug this up for me from the battlefield of Shiloh, in Tennessee," he explained in his cool drawl. "Do you remember your Civil War history?" Turning the chalky iron bullet between his long fingers, he continued: "The general at Shiloh was this eccentric character named General Beauregard. After a triumphant day pushing back the Union army, instead of routing it altogether, he retired for the night to his tent, where he could attend to the sewing on of his new medals. When he awoke in the morning, the Union army had regained its position and he was defeated. The tide had turned. Whenever I find that my ego gets in the way, I remember General Beauregard and bite the bullet," he said, laughing and addressing his audience. His laugh is not a loud laugh, nor a noticeably mirthful one. It is a laugh that betrays understated confidence, a rare and appealing trait in this town of boastful poseurs. But then, Peter Morton has never had to pose his way through a bad season or to risk losing his identity to last weekend's box-office results. His power base endures where others' must be constantly reinvented. Small wonder that he laughs, uniquely secure in his position, as his friends compete for transitory fame and the status of his front tables. ▽

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ANN BENSON, Woodland Hills, California. National Investor Information Specialist for Merrill Lynch, former actress. Travels the country presenting investment and financial management seminars. Family: husband, Jerry Segal, screenwriter; daughter, Shelli, sportswear designer; son Robby, film actor; daughter-in-law, Karla DeVito, rock singer; granddaughter, Lyric.

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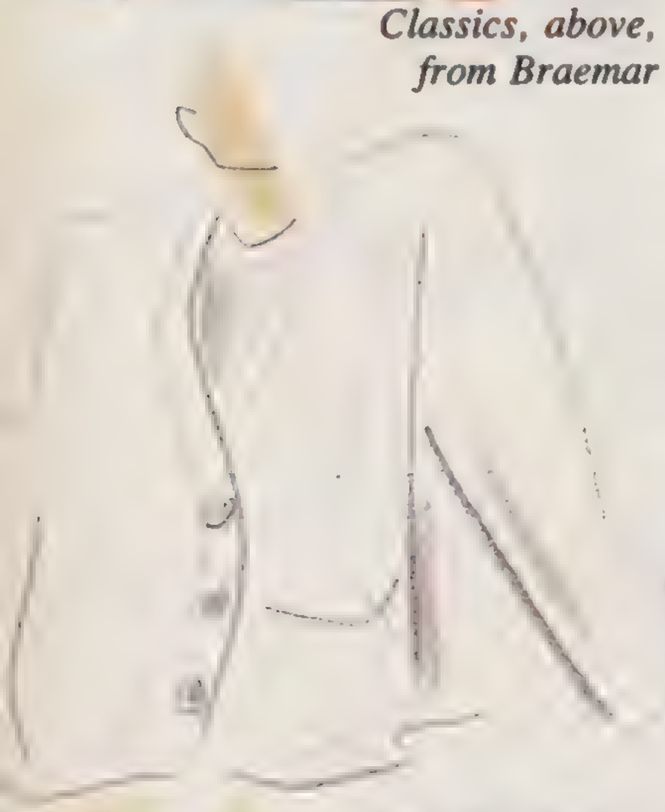
VIEW

BY KATHLEEN MADDEN

Topping all

All-American, always easygoing, button-front sweaters are some of fall's best fashion news

Classics, above, from Braemar



On a big scale, above: Donna Karan. Sweater setting, below: Calvin Klein

Somewhere along the way, this fall, the traditional suit jacket has undergone a change: more often than not, to be replaced by a cardigan. The sweater may be tidily cropped and gold-buttoned . . . or with the roomy sense of a man's coat sweater. (Joan Vass calls hers the "Henry Higgins.") Then, "When you have a matching pullover underneath, it's a very pulled-together look," says Michael Kors—who's come up with a best seller chamois-yellow cashmere top and big coat sweater. "For women with some leeway in what they wear to work, it can look polished enough to replace a suit."

Top sweaters often come with something "extra": neatly piped and with gold cuff buttons, for example, at Mansel-Fair. To cashmeres, Oscar de la Renta adds a black velvet collar. At Calvin Klein, for mid-winter, cashmeres have short sleeves; twin sets also come in silk knit. Pales are the prettiest news for day or night: At Carolyne Roehm, a "Schiap" pink sweater set is edged in satin, paired with full pants for nightime glamour.

"It's part of our national mood," says Kors. "Women seem to be looking for something classy, but not boring; for a familiar sweater set—but with new color, a new proportion, a new shape. Something with longevity." For fashion, not such a bad mood.

("View" continued on page 420)

The Chanel coat sweater goes to the office: Dressing as polished—as turned out—as a suit jacket's. On Vogue editor Andrea Robinson, left

Baby pales, above: Adrienne Vittadini

Sweater directions? Watch for
twin sets in new pales:
blush, celadon green, buttery yellow.
Silk knits, hand knits, the appeal
of a curvy tank . . . or subtle
shoulder bareness

BILL KING, JEFFREY PEDERSEN, PIERRE SCHERMAN. Illustrations by BOB HIEMSTRA. Hair by Daniel Philips; makeup by Kevyn Aucoin

KRIZIA

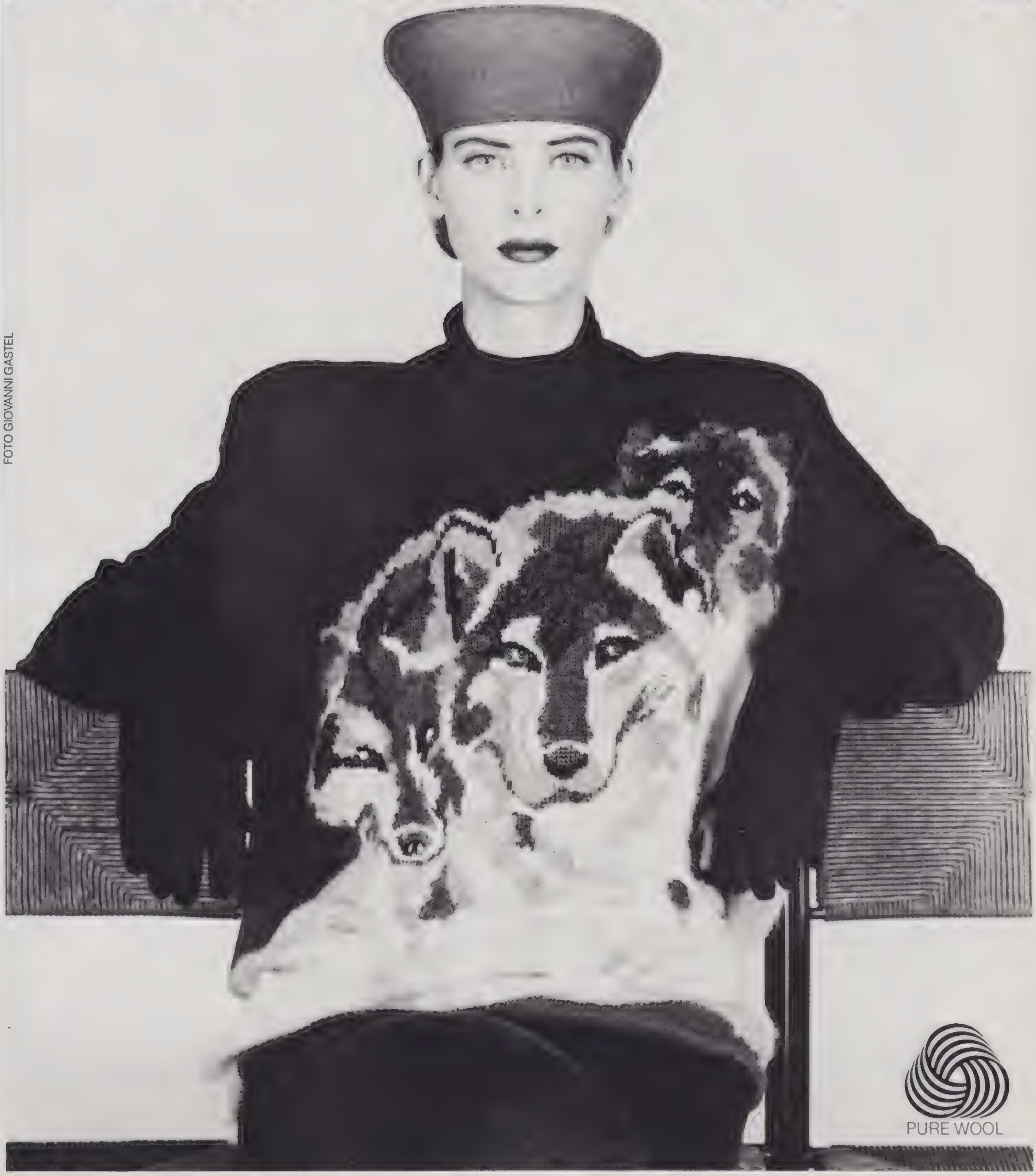


FOTO GIOVANNI GASTEL

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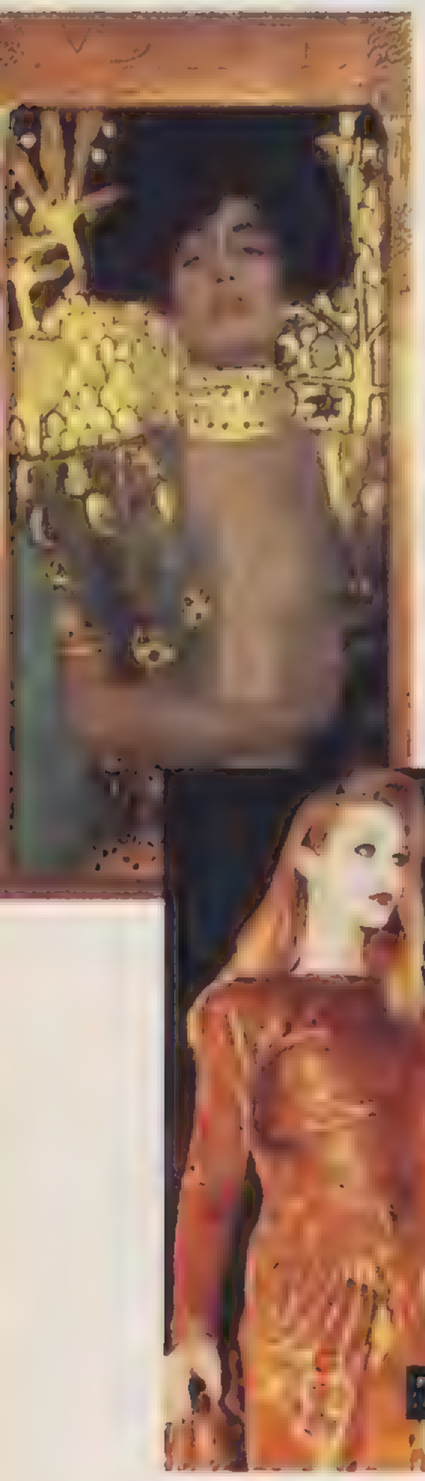
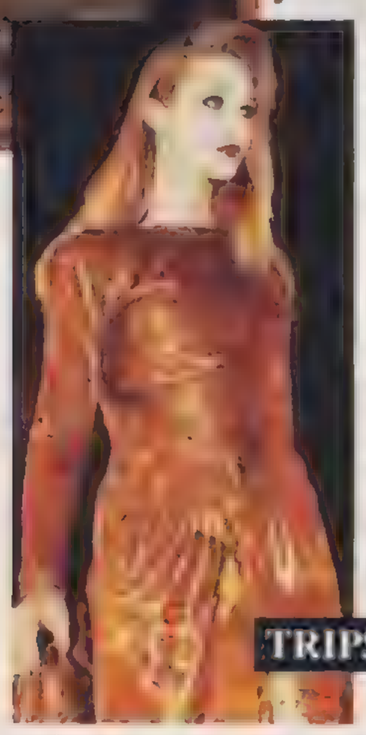
VIEW

FASHION FRONT New designers, newsy directions: the people and pleasures that are shaping fashion now





TRIPS TO VIENNA

Straws in the wind? Consider Vienna: designers are. And the Museum of Modern Art's *Vienna 1900* keeps on as the museum hot spot in New York City. **Geoffrey Beene** first caught the show two years ago in Vienna when he presented his clothes at the American Embassy there. City and show, today, still affect his fashion thinking.

"Americans tend to think of Vienna as the Spanish Riding School, the waltz, and whipped cream," says Beene. "For me, it's a mood, an opulence, a lightness and femininity." The essence of a Klimt painting *(top, left)* might reflect back *(above)* this fall in a panne velvet dress from Beene. On the runway, "I'm still tossing the tulle of Vienna over shoulders."

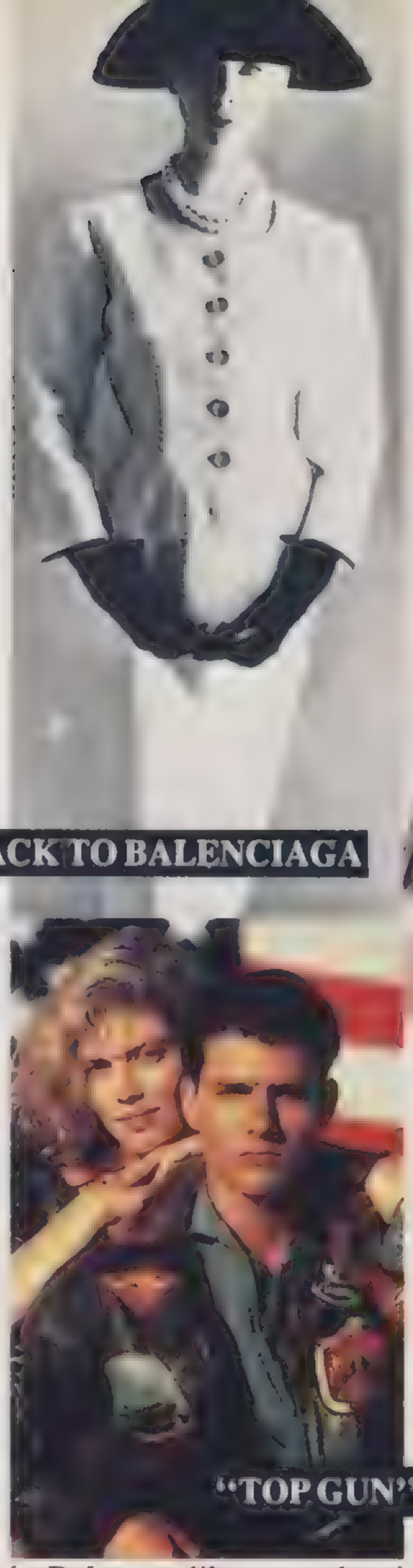
Come spring, watch for "Weiner Werkstätte" prints and patterns: these turn-of-the century Austrian moderns are stamping fabrics, too. "I generally operate outside the world of fashion," says **Barry Kieselstein-Cord,** "but Vienna's been a catalyst for me," and his entire—extensive—new collection is "Vienna." That means, among other pieces, multistone studded gold jewels of a remarkable order—giant cuffs, rings, earrings. "It's the color, the movement, the light, the panache," says Barry of Vienna appeal. "It's the romance."...

Nothing's romantic about **Claire Dedeyan** dressing: "Strict and simple everyday clothes," says the twenty-six-year-old Paris designer. "Pure lines, plain materials, well-proportioned things in heavy jersey." What that definition omits is the charm of her daily dressing, be it a zipper-front closing, a soft hood, or easy body-shaping. The Claire Dedeyan pieces *(below)* are on young Dutch model Mieke Peperkamp—someone, too, to watch at this fashion moment....

FRESH AND FRENCH: CLAIRE DEDEYAN

Other "moments" in fashion: It's a time, again, for Balenciaga—everything from taffeta poufs to 'fifties waists turned up at the Paris couture. **Emanuel Ungaro** has dedicated his collection to **Cristobal Balenciaga.** In New York, Balenciaga biz also means the show from Lyons at The Fashion Institute of Technology, a bubble-shape coat at **Geoffrey Beene,** tidy suits at **Oscar de la Renta**....

Top Gun effects on the season are less serious, more sportsweary: kids piling patches, emblems, and "military" things onto jeans jackets...or going for the movie's aviator glasses. Distressed-leather bomber jackets star again at **North Beach Leather;** aviator jumpsuits at **WilliWear.** *Top Gun* style means, incidentally, women dressing like not **Kelly McGillis** but **Tom Cruise** *(both left):* At **Sonia Rykiel,** a black satin flight jacket is a direct *Top Gun* takeoff....



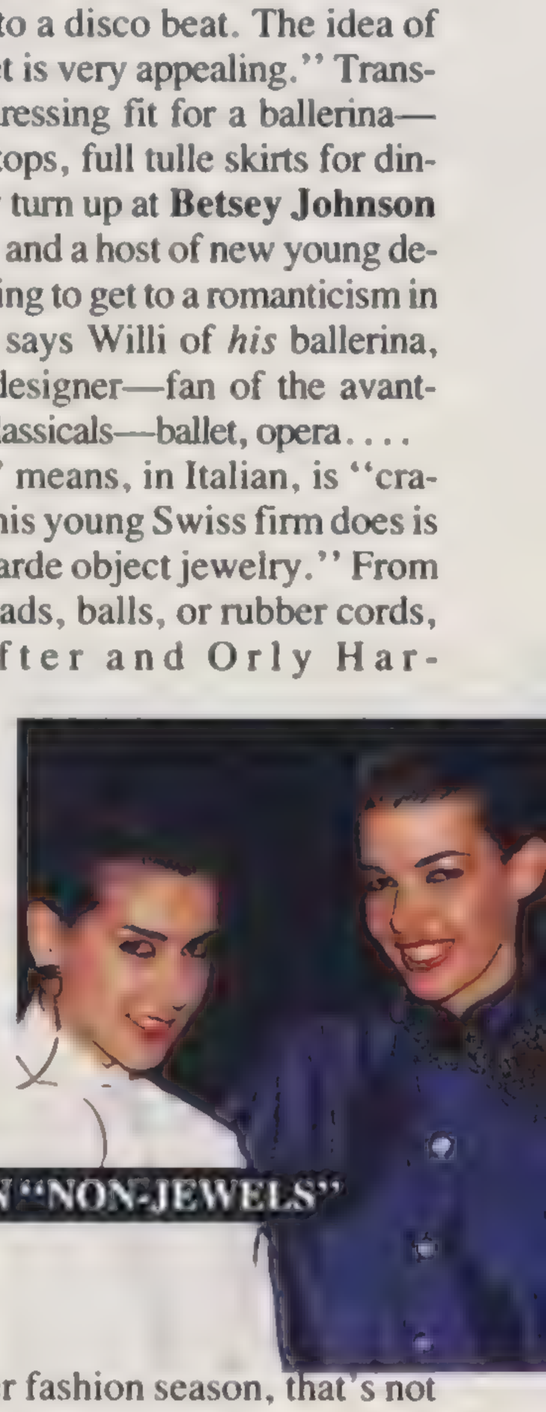
LOOKING BACK TO BALENCIAGA

"TOP GUN" GEAR

DANCE ACTION

"What do people like to do at night? They like to go dancing," says **Willi Smith.** "But no one's dancing to a disco beat. The idea of playing at the ballet is very appealing." Translation: nighttime dressing fit for a ballerina—small leotard-like tops, full tulle skirts for dinner or dance. They turn up at **Betsey Johnson** or **Donna Karan,** and a host of new young designers. "I was trying to get to a romanticism in a dramatic way," says Willi of *his* ballerina, *above.* And this designer—fan of the avant-garde—is talking classicals—ballet, opera....

What "**Matto**" means, in Italian, is "crazy"...but what this young Swiss firm does is uncrazy "avant-garde object jewelry." From industrial-style beads, balls, or rubber cords, Bettina Haffter and Orly Har-Zvi *(right),* with another partner, make stretch-watchband cuffs, tubular drop earrings, necklaces that wrap and tie. Says Bettina: "Many times when we show the pieces, we get a smile."



NEW NAMES IN "NON-JEWELS"

In an often sober fashion season, that's not just avant-garde—but news making. ▽

("View" continued on page 422)

BERTRAND MARIGNAC, ROXANNE LOWIT, PIERRE SCHERMAN, E.J. CAMP, FOTOSTUDIO OTTO, VIENNA (OSTERREICHISCHE GALERIE, VIENNA), MUSEE HISTORIQUE DES TISSUES, LYONS. Details, last pages

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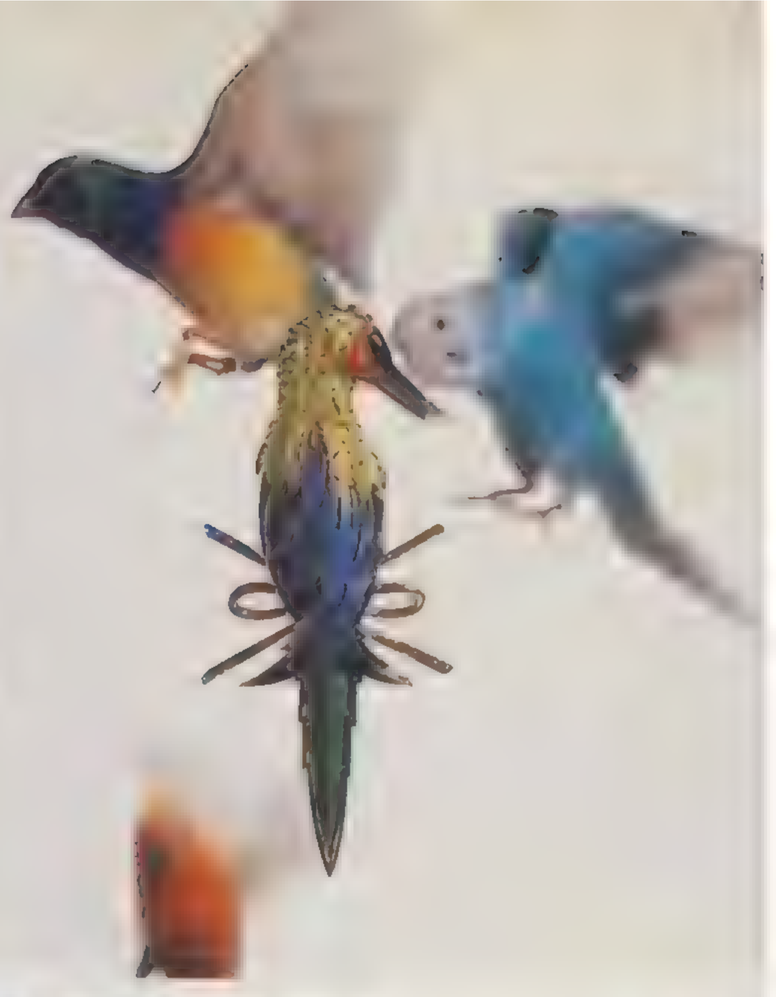
Forty years of an opulent nature: Schlumberger's world



Jewels as ostentatious display have never much interested Jean Schlumberger: "A woman would achieve the same effect if she merely pinned a check to her lapel." What this master craftsman, right, has made for a half-century are whimsically bejeweled and enameled pieces, his own opulent natural world: where a diamond bird perches atop a rock-size citrine, a camel pin is sufficiently jeweled for a rajah. When Schlumberger presented enamel and gold bangles in the early 'sixties, the wives of Greek shipping magnates competed with armfuls.

From early days designing accessories for Schiaparelli, in the 1930s, Schlumberger opened his own ateliers in New York and Paris. In 1956, Tiffany & Co. opened a "designer boutique" exclusively for his pieces. In celebration of this thirty-year association, Tiffany this month (Oct. 21-Nov. 1) is mounting a Schlumberger retrospective.
("View" continued on page 430)

A jewel of a heritage: here, signature Schlumbergers, past-into-present. Above: "Melon" bonbonnière with peridots, turquoise, emerald was first made in '56. Top right, parrot pin, '64; '57 orchid clip, center right. At bottom: classic enamel, 18k rings, bracelets. Ring of six gold rows is crossed by diamond Xs.

BERT STERN, ERIC BOMAN, TIFFANY & CO. Hair and makeup by Rick Gillette

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DAVID HAYES

PURE WOOL

© Albert Nipon, Inc. 1986 AD: Arnell Bickford

That's me on the left

Me again on the right

Vicky pushing me around

A knowing glance

Mom and me

Me today

My family

Going piggy-back

A rose between thorns

Mom and Dad, the big day

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New Tyrolean jacket from Helmut Lang

VIEW

TYROLEANS

The classic alpine jacket takes on a fashion twist

Oscar de la Renta wears his at home—at dinner—in the country. Photographer Horst P. Horst, German-born, took one of these neat, native cardigans in the 'thirties to show to Chanel. Tyrolean jackets are showing up in surprising places: For one, at very American WilliWear.

"Alpine," in fashionese, comes broadly defined this season: Small "boiled wool" jackets top long or short skirts, tuxedo trousers; range from classic Geiger of Austrias to leather at Tous les Caleçons to the narrowest Agnès B. suit. Even minimalist Matsuda has his version. Geoffrey Beene's signature collarless suit jackets come sprightly bright. Young Austrian Helmut Lang adds double rows of buttons—or piping—for obvious charm. And that's the Tyrol appeal, when all's said and done.

("View" continued on page 434)

Fashionable alpines: left from Tous les Caleçons; below, WilliWear. Bottom left: Beene's small jacket

JEAN-PIERRE MASCLET, ANDRÉ RAU, PIERRE SCHERMAN. Illustration by Bob Hiemstra. Hair and makeup by Topolino

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VIEW

In view: Derek May, above, shapes up

May we dance?

Out of Martha Graham—and modern geometry—comes the stripped-down style of Derek May

In a year of abundant classics, Derek May's pieces easily stand out: spare, nearly-geometric knit shapes from a twenty-nine-year-old illustrator-turned-designer. Working from San Francisco for a few seasons now, May has drawn both architect and interior-designer clients: women "who understand the lines and the shapes of the clothes," he says—be that an oversized turtleneck jumpsuit to curl up in on a plane; a cowled evening dress with seemingly mile-long sleeves; a T-shirt and bicycle shorts to wear out at night, take dancing. Colors veer from white to black to minimalist navy; fabrics are a dancer's jersey or chiffon. Says May: "It is the idea of taking a hard, geometric shape and turning it into softness."

Coming up: a new New York base, favorite—and new—shapes in cashmere.

("View" continued on page 436)

News in shaping—from a new designer: At top, long matte-jersey dress with cowl-into-hood neckline; bicycle shorts and T-shirt, above right, with slit over-skirt. The short dinner dress, right, can be worn sleeveless —or off the shoulder; generous jumpsuit, left, comes with longer-than-life sleeves and legs. They push up for the ease of a sweatshirt or pair of legwarmers.

JEFFREY PEDERSEN, ROXANNE LOWIT Hair by Layla D'Angelo makeup by Ralph Castell

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VIEW people in fashion are talking about what's coming...

What's new: "working woman" furs . . . evenings with flirtation . . . designer photos . . . the opulent kid . . . the look of a new/old legend

People are talking about . . . a new—and newly accessible—world of attractive winter furs: More and more, that's the big coats and jackets a woman with her own salary will buy for herself to wear day in, day out in coldest weather. Just as designer lines have new "boutique" or "classifications" divisions, there's a burgeoning, too, now of "boutique" furs: At new-this-season Anne Klein II Furs, a natural fox coat easily covers city suits; Giancarlo Ripa's heather mink for Mademoiselle is shawl collared and cuffed like a roomy bathrobe. Mohl's classic fox coat is sufficiently over-scale and silvery to brighten grey clothes this year. Guy Laroche, Birger Christensen, Wagner, and Christie Brothers—all classic fur houses—have their own "working woman" furs. Top cost, for most, is $4000. . . . The '86 accessories, then, that go furthest: a bucket-style shoulder bag (the best ever, from Hunting World), suede gloves with a classic top stitch, straight tall boots in textured leather. A fringed muffler easily adds charm—in pink, iced blue, or buttery yellow.

"UNIFORMS" WERE NEVER LIKE THIS: IF THE STAFF OF MORGANS HOTEL IN NEW YORK CITY SEEMS PRETTY SPIFFY, THERE'S A REASON: ALL—BELLHOPS, DOORMEN—HAVE BEEN OUTFITTED BY RONALDUS SHAMASK—WITH $1100 WORSTED WOOL SUITS, EQUALLY LUXURIOUS GREY TRENCHES. TOTAL TAB: $175,000.

The opulent tot continues: If you're looking today to find glamour of a noticeable order, you'll find it easily—readily—in the world of children's wear. Michael Katz, for one, has pint-sized camp shirts —for boys or girls—in bright silks with hand paintings. And should a splotch of ice cream on a $325 camp shirt not sufficiently terrorize you, Peggy Jennings has toddler-size tucked dresses in palest silk (about $1000). This luxurious lingerie-maker also does cashmere jogging suits for little boys; both to be available at her first-ever shop in Denver's new International Collection of shops. The Jennings boutique sits between YSL and Scherrer.

Somewhere between conflicting worlds of taffeta big-evening dressing and restaurant cashmeres, there's also, this fall, another charming sort of nighttime dressing. Looks are mostly young, frankly flirtatious, often evolving from dance and by new designers. Angel Estrada, for one, tops a poufy black tulle skirt with the strapless fitted bodice of the Folies Bergère. Betsey Johnson adds netting in black to the tiniest ribbed tube dress. Romeo Gigli, with Italian minimalist style, ties a sheer black jersey top over the softest full white silk skirt; new U.S. designer Jennifer George ties her chiffon skirt over a shoulder-baring top and narrow leggings.
What all these looks have in common is a toss-off ease, a saucy sense:
Not a bad notion for a winter season. . . .
Jeans jackets are taking a snappy twist: Next month at Barney's New York, designers and artists unite to customize their own—imaginative—versions of the classic Levi's jacket. All will be auctioned to help AIDS patients. Also on show: "the Blitz Collection" from London—with a jeans pillbox or hussar jacket.

"The sort of big fur coats and jackets a woman would buy for herself to wear day in, day out in coldest weather"

In this 'eighties world of licensees, dressing "concepts," and design assistants, do "hands on" designers still exist? "It's torture for me when I can't touch a garment," writes Donna Karan, in her new catalogue-cum-fashion treatise. "Hands are the tools of my vision. I spend hours in a fitting pulling, tugging, wrapping. No wonder they call my model 'iron legs'." . . . For followers of fashion photography, this month in Paris, to coincide with spring collections, it's a "Month of Photos." At the Palais Galiera, some eighty photographs of Versace clothes will be on show—as shot through the years by (to name a few) Richard Avedon, Irving Penn, or Bruce Weber. At the Musée National d'Art Moderne of the Georges Pompidou Centre, "Mode et Photo" shows Comme des Garçons through the camera of Arthur Elgort, Eddy Kohli, Steven Meisel and more. Rei Kawakubo and Comme des Garçons are publishing a book to celebrate the exhibit.

What's new? Something old—or, at least, with deep roots in past fashion. A group of young Venetians now are making Fortuny-like hand-pleated evening dresses, after the styles and unique colors of the master Italian craftsman. They call themselves "Delphos" (after a famous Fortuny); and, with hand-pleated panache, all their evening pieces roll up into small hatboxes. All dresses come, too, with Murano glass bead trim. . . . On a more serviceable order, Frankie's Garage has fashion amusements. Made in Germany, Frankie's shoulder messenger bags come in bright nylon or leather. "Frankie's Garage" is painted on in giant letters: a downscale "designer" logo. —KATHLEEN MADDEN

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WHAT GIVES FASHION NEW APPEAL...

To look for now: a new set of ingredients that stir up the season's clothing mix. It's a moment when small changes can take you a very long way...

IT'S ALL ABOUT...giving a different turn to something familiar. Sometimes, it's a quick switch. Switching the top under a jacket, for example. Instead of a traditional silk blouse—**a charming, textured, sweatery-feeling crewneck....**Sometimes, it's a change in coloring. Leisure/weekend dressing takes on a different character "recolored" in hot brights, icy pales. And the easygoing tops, jackets—the kinds of clothes you always look forward to wearing—take on an even greater appeal....Or, it's change based on design: the graphic punch of a striking black-and-white pattern on an outsized sweater top gives sweater dressing a different kind of impact.

SOMETIMES YOU DO IT WITH ACCESSORIES... As the season goes on, accessories continue to be top players. **Right now: the many charms...of charms.** In gold or silver. With stones or bits of dazzle. To pin on a dress, a hat, a glove; to hook on a bracelet, a watch, a ring.

More dazzle: **in an extraordinary flowering of pins.** Rhinestone flights-of-fancy—one, two, three, or even dozens at a time—to decorate a variety of things, denim jackets to a black velvet evening dress.

Strong and "workable": new stone-studded gold rings and bracelets with solid presence ...to mix with a good-looking watch (or two)...with crisp leather gloves for clean daytime finish.

SOME THINGS DON'T CHANGE: A jacket is a jacket ...is what you need most for day. That's as true in October as it was in August. Still available—and still the best—the longer, trimmer, slightly-shaped-at-the-waist jacket: it has an air of authority.

COATS: A MATTER OF SCALE. It isn't that bigger is necessarily better; it's just that **in a coat, now, you want a certain swagger and ease.** The "test" for a new knee-length or longer long coat—the way it slides over other things.

What more do you want? That depends on your style, your priorities. What's around—a wide range of choices—including sable, cashmere, shearling. **And shearling is something to consider, no matter what your style.** If you think the word describes a stiff, heavy, country-only coat, you haven't seen this year's versions: soft, sophisticated—and "dressed" enough to take to real city dressing.

AN ADDED EDGE...to coats, to jackets—in a different, lighter kind of padding. It was seen first in Milan; later in New York collections: **padded nylon, padded leather, padded silk, padded khaki cotton.** Add that to some of the best-looking shapes—a roomier, longer, gutsier 7/8 jacket, elasticized at the waist...a big-scale rounded overcoat...and you have the most modern/least conventional of coverings.

MEETING A NEW DEMAND: An abundance of terrific everyday bags. The real thing. **The key—their manageability.** Big without being too big, too clumsy. **And their texture**—it leads you to the best every time. The best being well worth the investment involved: what else gets as much play, or goes as many places.

FOLLOW UP ON:

- **The sweater set.** In a season of knitting, day and night, the sweater set was an early, clear-cut success. What are designers doing for an encore? More of the same, but in lighter textures/colors. Cashmere gives way to silk, rayon, thinnest-weight wools, cotton. And charcoal—fall's ubiquitous color—gives way to irresistible pastels.
- **The cardigan.** Part of a sweater set or on its own, a cardigan remains a strong (soft!) jacket alternative. The longer, the better—over skirts, pants, dresses.
- **Tops, in general.** The idea of a top as a major component in dressing has caught on everywhere. Jackets, cardigans, sweater variations—pieces that attract—and hold—your interest.
- **The longer skirt.** The specter—raised in July—of longer skirts as an important daytime choice has not materialized, except in the season's softer, longer dresses. Simple fact: the skirt that works best for day is streamlined, narrow, knee length.

THE SHAPE OF THINGS TO COME? Often in couture collections, you find seeds of future fashion thinking. In this season's collections, dressing takes a decidedly, obviously romantic turn. How far will it go? No one can tell. For one thing, the fantasy trappings of the couture obscure the "message." But even now some effects of a different mood are already noticeable—e.g., in the raft of short, crinolined, strapless evening dresses around. Other possibilities to consider:

1. A different silhouette: small on top (without being tight); small-waisted; full-skirted.

2. Bareness—in all its guises—intensified. Beyond straplessness, there are one-shoulder tops, and the news of necklines that are wide, off-the-shoulder, deeply plunged, thoroughly charming. Skin becomes a focal point in a whole new way.

3. And when you start to change into the kinds of clothes described above, other things happen. You feel different. And from that feeling, that bare neckline...a different look to hair—pulled up and off the neck. And you want the kind of jewelry that highlights skin in a more dramatic way. The perfect example: a long, thin sliver-in-rhinestones earring to wrap around the ear...or to brush against the shoulders (it's that long) in a provocative way.

WHEN TOO MUCH IS TOO MUCH: By October, every fall collection in the world has been seen (in fact, another fashion "season" has already started). Today, that means an enormous quantity of clothing has been looked at, looked over. There is more and more "out there."

But the truth is: what you really want isn't "more." Today, minimalism applied to fashion refers as much to the fact of selectivity as it does to understatement. Less can be more in a real sense. A few good things...a few things that really work are all you need. If something *is* good, you go with it, repeat it. And around this core come the elements of delight: ingredients for change, small but effective. Finding those is finding the pleasure in fashion today.

the romance of it all!

Outstanding in the couture, a strong infusion of romance in classically alluring ways. First, foremost—a glorious revealing of skin everywhere. It's a season of new—bared—necklines, bare shoulders, straplessness, one-shoulder bareness. A season of very feminine, very dressed-up dresses at night: usually in black. usually in an engaging mix of textures. A season of irresistible effects—remarkable hats to rhinestone-bowed slingback pumps. And a season—as you'll see on these eight pages—when "beauty" in fashion is revealed at every turn.

Revealing...romantic—the beautiful new skin-baring neckline at Yves Saint Laurent. Here, on his short black wool dinner dress, edged in black velvet. (Wool by Besson; silk velvet by Moreau.) The big picture hat!—perfect symbol of the season's couture mood. These eight pages: hair, Bruno Weppe for Jean-Louis David; makeup, Marc Schaeffer for "Hair & Makeup." Details, last pages.

The romance at Chanel: the short "dance dress"—the top.

very small:

Short dresses were never like this!. . .and dressing hasn't been this obviously romantic in a long, long time—at Chanel, throughout the couture—petticoats and bows, ribbons and bare skin. . . .The most captivating short strapless dress, *opposite*, with its fitted bodice of black silk organza, its bouffant skirt "shaped" by layers of black tulle petticoat, and a huge black grosgrain bow at the hip. Silk organza, Bianchini. . . .And, *above*, bare-shouldered black wool crepe, banded in satin and buttoned like a classic Chanel cardigan. The charming difference in shape—the small, off-the-shoulder top and pouf-of-skirt with a full net petticoat, "bustle-back." Wool crepe, Hurel. Details, last pages.

the skirt, very full. . . the shoulders—bare. bare. bare!

King

There's something very provocative, very compelling, *left*, in the way the neck is exposed, and the shoulders, and—! Another knockout short evening dress from Saint Laurent couture in black wool crepe, with a small, seductive shape. Another knockout neckline—draped in black velvet, pinned with a big "diamond" bow....Classically romantic, *right*: Emanuel Ungaro's long black velvet evening dress, with its gentle body-shaping, long leg o'mutton sleeves, deep sweetheart neckline, swirly bias-cut skirt—it's the kind of dress that goes on forever! Details, see last pages of this issue.

Romantic expressions of evening: Saint

Laurent's dramatically revealing neckline . . . classic allure at Ungaro

Showstopping romanticism: dazzle-of-color dressing at Valentino . . . Chanel's hat confection

Of all the one-shoulder dresses in the couture, the most ravishing at Valentino, *left*—color on color on color for extraordinary effect. The bare top of fuchsia silk crepe; the small body-holding bodice of black silk velvet; with a full emerald silk satin skirt, and underskirt of pleated purple silk taffeta. Fabric, Clerici Tessuto. . . .Just for delight—the hats of Paris, and they were everywhere. None more charming, more smile-provoking than this at Chanel, *right*—a big black velvet bow, bigger-still bows of black net—irresistible! Details, see last pages of this issue.

King

Skin

THE MODERN PRIORITIES, THE CHANGING IDEAL

Now, with a more modern, fitter ideal for women, and a different image of attractiveness, there's a new body consciousness—the basis for which is healthy, glorious skin, whether revealed or unrevealed in fashion. It's a more sophisticated awareness that, at every age, is reflected as much in a woman's appearance as it is in changing attitudes and needs. Along with serious interest in her physical well-being comes new thinking, a demand for more effective, environmentally protecting skin care, the reason—and the true "base"—for modern cosmetics. On these twenty pages, an advanced skin-care report, beginning here with a special photographic essay of Paulina—a modern beauty ideal—the woman, the model of the moment...

A PHOTO ESSAY OF PAULINA BY IRVING PENN

Paulina

The girl who's caught everyone's eye—an ideal of modern beauty: Paulina Porizkova. Twenty-one, born in Czechoslovakia, raised in Paris, Paulina's modeled here for five years...and has, suddenly, come into her own: she's the woman, the model of the moment, the beauty everyone's talking about. She's today's cover girl; photographed, here, specially for us. What makes her a star? Her very romantic appeal, sensuous shape, and a confidence that reveals a flirtatious side... Next, the movies?

Here and on preceding pages, hair, Garren, Garren, NY; makeup, Kevyn Aucoin

Penn

Skin: the medical

Reflector of health, skin is selective, renewable; influenced by

When we speak of vital human organs, we usually think heart, lungs, brain. When any stops functioning, we can't survive. But another vital organ, often overlooked, is our skin. We can't live without its protection. Skin can reveal our internal health, and with new methods of delivering medication, it can also *change* our health. Most exciting medical development, with far-reaching implications: researchers are learning how to grow skin in the laboratory—a future life-saving technique for burn victims and others. What's often forgotten by women concerned about skin's cosmetic role: its overriding importance to our general well-being.

Skin is the largest organ in the body, throbbing with glands, blood vessels, nerves. Its role in health is complex. Its first function: to serve as a barrier between our inner selves and foreign proteins circulating in the outside world. When skin is cut, wounded, or even chapped, we are more susceptible to infection, invasion by bacteria. But skin is not impenetrable—it must allow for respiration, keeping our body temperature even. One square inch of skin may contain hundreds of sweat glands, thousands of nerve endings and receptors for perception of heat, cold, pain, and tactile sensations. "But we should remember that skin is more than a scientific wonder," said Mary Ellen Brademas, M.D., assistant clinical professor of dermatology at New York University Medical Center. "It's the biggest sexual organ for attraction. It's what people see when they look at you."

Attractive skin comes naturally to some people—a blessing of heredity. For others it is a result of care and attention to general well-being. "You find healthy skin on healthy people," said Barbara Gilchrest, M.D., professor and chairman of the department of dermatology at Boston University School of Medicine, senior scientist, USDA Human Nutrition Center on Aging at Tufts University. "When someone is ill, there are often noticeable differences in tone, color, and turgor of the skin." Part of the reason: the body may bring blood and oxygen to organs like the heart, liver, and lungs, sacrificing the skin until more vital needs are met.

Some internal diseases can even be diagnosed by changes in the skin. "If someone comes in with symptoms that include dry skin, brittle nails, and loss of hair, for example, her problem may be a low thyroid," said Thomas B. Fitzpatrick, M.D., Ph.D., chief of dermatology service at Massachusetts General Hospital; professor and chairman, department of dermatology at Harvard Medical School. "Supplemental thyroid clears up the problems."

The greatest danger to otherwise healthy skin: sun exposure (see pages 260 and 460). Cumulative effects of sun damage may lead to all forms of skin cancer, from basal cell carcinomas, which can usually be treated, to life-threatening melanoma. Experts say that the sun causes about 90 percent of all basal cell carcinomas.

SKIN AND DISEASE

Skin is often the key to the diagnosis—and treatment—of disease. "Most systemic diseases have skin manifestations," said Francisco Kerdel, M.D., assistant professor of dermatology at New York University Medical Center. "We're not always sure of why it happens." Women suffering from lupus erythematosus, for example, often experience skin problems long before their joints or other body parts are involved. Yellow or jaundiced skin is often a sign of liver disease; patients with renal failure often acquire a greyish pigmentation.

The opposite problem can also occur: local skin eruptions may cause systemic problems. Any cut or opening in the skin undermines the barrier function, allows bacteria or foreign bodies to enter the body, cause complications.

"We also see cases in which someone has, for example, a fungal infection like athlete's foot, and then gets a rash on the hands," said Jeffrey Callen, M.D., associate professor of medicine at University of Louisville. "The hands are just inflamed—with no sign of fungus." It may appear that the local rash has been spread through the system, but the mechanism at work is more complicated than that.

> Doctors say we have a lot of control over our skin—at every age...

"We call it a sympathetic response," said Dr. Callen, "and frankly, we don't know exactly why it occurs. But curiously, if you take care of the fungus on the foot, the rash on the hand also goes away."

Another systemic problem that doesn't respond to local treatment: autoimmune disease, in which the body begins fighting itself. Usually, the body recognizes a foreign substance or antigen, responds by producing antibodies to fight it. In an autoimmune disease, the antibodies may confuse parts of our own body with the antigens, begin fighting those, too. "This is what seems to happen with lupus," said Dr. Callen. "Sunlight exacerbates the problems, causing damage to the skin which breaks down the cells and allows them to become immunogenic."

Cutaneous (or skin) reactions are common side effects of many medications, may be indicative of a potentially dangerous allergic reaction. "Some rashes can be totally innocuous," said Dr. Kerdel. "Others lead to fatal complications." The most common reaction: hives. They occur when your body is sensitized to a particular medicine or substance, and manufactures antibodies. These bind to mast cells in the skin, a type of cell present in areas exposed to the environment, such as the skin, throat, lungs. The next time the body is exposed to the foreign particle, the mast cells release their granular contents, causing a reaction. (Histamine, one substance inside the granules, can cause a wide range of reactions. Hence, treatment of allergies with *anti*histamines.)

view

environment, even exercise. By Janice Kaplan

When the degranulation occurs in the mast cells on the skin, the result is hives, or a local rash. But there can be more dramatic results. "If you get hives from a medicine or food, you should never be exposed to it again," said Dr. Kerdel. "The next time, the degranulation may occur in the mast cells in the lungs, or the circulating basophils—leading to asthma; or all over—which is what causes anaphylactic shock."

The activation of our body's defenses can sometimes cause a reaction more dangerous than the antigen being attacked. For example, on exposure to poison ivy, the body can experience swelling, redness, and itching. On occasion, the symptoms may occur on parts of the body which *haven't* been exposed to the poison ivy—but it is not known what triggers this.

SKIN AS BARRIER

Even when it is totally unmarred, the skin is not a perfect barrier. Taking advantage of this, medical technicians have developed a method of using the skin to deliver certain medications.

"You don't get efficient absorption through the skin," said Dr. Kerdel, "but you get slow, constant absorption." So, for example, the drug scopolamine, used to fight motion sickness, can be introduced through a thin, plastic-like patch, placed behind the ear. The steady delivery means that the drug reaches a plateau in the body and stays there—unlike the highs and lows you experience when a drug is taken orally. This *transdermal* method of delivery can also be used for the nitroglycerin given to some heart patients.

"Many so-called topical medicines also penetrate the skin," said Dr. Callen. "For example, when we apply antibiotics to treat acne or cortisone creams for inflammations, we don't expect them to sit on top of the skin. They penetrate the top layer and get underneath, to where the problem is occurring."

Does this mean that *anything* we put on our skin may be absorbed? "There are so many variables that the amount of absorption isn't always meaningful," said Dr. Kerdel. Key considerations: the thickness of the skin, the blood supply to the area, and the amount of hydration (moist areas absorb more than dry ones). The face absorbs substances more readily than the trunk, while the genitals absorb the most.

"You also have to consider how soluble the material is," said Dr. Kerdel, "since it has to pass through a lot of membranes. Talcum powder isn't a particularly good vehicle for transport, while an occlusive or petroleum-based substance is."

SKIN HEALING

When the skin's barrier function is severely hampered—by a wound, burn, or aging—overall health is affected. One dramatic advance: researchers are now able to grow skin cells in vitro. "This makes it possible to reconstitute skin to provide coverage for wounds," said D. Martin Carter, *(Continued on page 543)*

the skin improvers

Here, doctors' views on current skin-care controversies: anti-wrinkle, sensitivity, safety

By Shari Miller Sims

Today, research into skin's health and appearance is proceeding at breakneck speed—and science holds out the possibility not only of growing new skin in the lab but even of rejuvenating aging skin and *keeping* it young. While all of this is very exciting and the implications for women are great, in our multi-media world, the latest "information" becomes available *fast*—sometimes too fast—and getting the whole story on often-controversial developments becomes a real challenge. Common sense suggests that when women have questions about their skin, they go to an "expert"—in this case, a dermatologist—who provides them with the answers they need. Today, however, even the experts don't agree, making it essential to get more than one expert's view.

Here, a look at controversial skin issues, based on conversations with some of the leading dermatologists in America (among them Robert Auerbach, M.D., NYU School of Medicine; Thomas B. Fitzpatrick, M.D., Ph.D., Harvard Medical School; Barbara Gilchrest, M.D., Boston University School of Medicine; Albert M. Kligman, M.D., Ph.D., University of Pennsylvania School of Medicine; Norman Orentreich, M.D., NYU School of Medicine; and Nia Terezakis, M.D., Tulane University School of Medicine).

RETINOIC ACID: SHOULD YOU USE IT?

Retinoic acid is the latest example of a medical treatment some doctors feel has been publicized prematurely. When research reports first surfaced suggesting topical retinoic acid might be promising in the treatment of wrinkled, sun-damaged skin, women didn't wait long before asking dermatologists for it. While some doctors are urging women to consider the fact that the use of retinoic-acid cream (trade name Retin A) for this purpose is still *experimental*, growing numbers of doctors are prescribing Retin A for sun-damaged skin.

Where the story began: at the American Academy of Dermatology's annual meeting last December, where doctors at the University of Pennsylvania reported (and published in the academy's journal this month) promising results: skin treated with Retin A *looks* and *feels* younger, shows fewer signs of sun damage. Physical changes include: increased cell turnover, and blood flow to skin; improved skin *(Continued on page 548)*

The skin-primer/
"lightener" here, Clinique's
Zero Base. These pages,
hair, Odile for
Bruno Dessange, NYC;
makeup, Margaret Avery;
nails, Elisabeth Drabinski
Bracelets, M&J Savitt
Details, stores, last pages

skin type

Redefined, based on time, climate, habits

For years, women have been skin "typed" according to dry, oily, "sensitive" or "combination" categories. Dermatologists emphasize that none of these labels are medical terms, but can be considered *general* guidelines. **"Normal" skin** is basically combination skin, with some dry areas and slight oiliness in the T-zone. **Dry skin** is usually thin, translucent; it flakes and stings easily. **Oily skin**, often associated with acne, can also be prone to dry, flaky seborrhea patches. Breakouts can also plague normal skin, if too-heavy, oily makeups and moisturizers are used. Every skin type can be sensitive to alcohol, propylene glycol, lanolin, or fragrance.

Experts emphasize that a woman can experience *all* skin types at some point in her life—and that skin changes with age. No woman's skin is precisely the same all over her face either; and skin "type" can vary daily depending on temperature, humidity, outdoor exposure, travel factors, exercise, even menstrual cycle.

How to cope? Experts recommend owning light and heavier moisturizers, varying use by skin's needs—even skipping use when skin feels oily. Other "musts": a mild cleanser that leaves skin neither "tight" nor oily; sunscreen.

Frederique

MODERN PRIORITY: NEW MAKEUP TEXTURES
Wearing more minimal, skin-enhancing makeup, as Frederique does here. It reveals a definite shift in a woman's skin regime, now: increasing the need for more effective skin caring that protects, "primes" skin to "take" the new sheerer coloring.

Eric Boman

Care targeted
to fitness needs: Biotherm's
Baume Corporel Nutritif
Crinoline, Olga
Details, stores, last pages

skin: body **vs.** face

Specific differences influence needs

Factors influencing women's skin-care decisions are complicated by the plethora of products available, today, for our faces, our bodies: moisturizers that go here, lotions targeted for there, which raise questions of the actual *differences* in skin's physiology and treatment needs.

Skin, it turns out, *does* vary all over the body. Scalp, face, chest, and back have more oil glands (so may need less moisturizer) than legs and arms. Skin areas—face, backs of hands—that are exposed to sun daily require sunscreen, which can be used in place of moisturizer. (More on sunscreens, page 260.)

Because you lean on elbows, knees, skin thickens in those areas; and to smooth them, you may need more frequent exfoliation. Eyelids are the thinnest body skin, requiring gentle handling, mild products.

In an effort to pare down to basics, women may wonder whether a product for the face can be used on the body. "You have to consider the sensitivity of a particular area," said Jack Mausner, Ph.D., vice president, research and development, Chanel. "For instance, if you want to use only one moisturizer, it's best to use one intended for the face on your body rather than vice versa." Reason: facial skin's many pores and nerve endings can increase reactivity to materials such as fragrance and other potential irritants in a body lotion. Similarly, some doctors feel that a *facial* depilatory can be used on legs, but a depilatory meant for legs may not be safe for the face.

"Keep in mind, if you're *allergic* to a fragrance or specific substance, you *will* have a reaction on both body and face skin," said Vera H. Price, M.D., clinical professor, dermatology, University of California, San Francisco.

As more women make exercise a part of their lives, frequent cleansing can bring out other body-face skin differences. "Most American women tend to overbathe, and this can lead to dryness, particularly on legs and arms," said Dr. Price. "Even after a workout, a woman can minimize dehydrating effects of a shower by using soap only on parts of her body where she perspires heavily and not using it on her face, and by moisturizing immediately after her shower."

Frederique

MODERN PRIORITY: FITNESS INFLUENCE
The fact that millions of women exercise regularly has led them to a healthier body awareness, a better sense of skin's varying needs, depending on active-life factors, and to treatments targeted to the body's fitness demands.

Eric Boman

Skin-care revolution

A focus, now, on super-modern treatments, to help solve skin-aging problems. By Shirley Lord

Emerging fast—a totally different world of products. . . the result of multi-million-dollar research programs, which have produced new ingredients that can *really* make a difference to your skin. . . ingredients which may influence laws in the future.

Already, there are serious performers which reflect an important truth the cosmetics industry is finally addressing: the biological age of your skin can be and frequently is quite different from its "calendar age." More of these performers are on the way.

If you think of your skin as a gigantic patchwork of cells, it's easier to understand how, "patch by patch," the world's leading scientists and dermatologists are addressing skin's problems in different ways.

Take photo-aging—the term given to skin damage caused by overexposure to the sun. "Much of what we think is aging skin is simply the result of sun damage. It is estimated that 90 percent of skin's aging is due to environmental factors: wind, cold, soap, heat, but worst of all sun," said Albert M. Kligman, M.D., Ph.D., professor of dermatology, University of Pennsylvania School of Medicine, director of the Clinic for Aging Skin at the Hospital of the University of Pennsylvania. "Over the past fifty years, we have been sold a bill of goods that tanning is healthy. Tanning makes you look good for a while, but the skin damage is serious. Sun damage may not show up for twenty years, but it starts the moment you expose your skin to sunlight."

Dr. Kligman recently received the American Academy of Dermatology's Gold Award in Original Investigation for his scientific exhibit, "Topical Retinoic Acid for the Amelioration of Photoaging in Human and Animal Skin." He continued, "Through research on acne and other skin problems, we know that as we get older epidermal cells are not replaced as fast. Everything slows down. The cells become more disorderly, variable in size and shape, tending to stick together. When photo-aging is added to the aging process, there is further damage to cell production and to the formation of blood vessels; there is also a reduction of collagen. We have found that retinoic acid, a synthetic derivative of vitamin A, can retard and partially reverse the effects of photo-aging. We don't know why. We do know that vitamin-A acid stimulates skin to step up cell production and activates cells called fibroblasts under the epidermis to lay down new collagen."

Vitamin-A acid, with the trade name Retin-A, is the country's leading prescription for the topical treatment of acne. In the first medical study to measure Retin-A's effect on photo-aged skin, it was found to improve significantly the texture and other signs of damage over a three month period, supporting Dr. Kligman's observations. "We are now in the stage of the pharmacological approach toward aging," Dr. Kligman summed up. "This is science replacing hype. I think the next period will be a very interesting one."

Will we see retinoic acid in nonprescription anti-aging products? Not yet. Perhaps never. There are side effects. The acid can produce uncomfortable redness and scaling; and, because it thins the horny layer of the epidermis, skin's susceptibility to sunburn is increased. Above all, you must realize that retinoic acid should be used only under a doctor's direction.

When does a product cease being a cosmetic and become a drug?

The federal government classifies products on the basis of product *claims*, not—except with certain obvious exceptions—ingredients. John Wenninger, associate director for cosmetics of the Food and Drug Administration, explained, "The U.S. law defines cosmetics as products applied to the human body for cleansing and promoting attractiveness. Drugs are defined as products intended to treat or prevent diseases or affect the structure or any function of the human body. In determining whether a product falls under the cosmetic or drug provision, the FDA looks at *claims* made in the labeling or literature associated with the product at purchase."

This means even if a product contains a sunscreening agent, if it does not make a sunscreening claim, the FDA may regard the product as a cosmetic. Should the same product make a claim that it protects skin from the harmful effects of sun, prevents burning, or guards against premature aging, it would be considered a drug.

Even today, a myth remains that you can't buy certain French skin treatments in this country because of their ingredients and content.

Not so. There are few differences in product formulations across the Atlantic. *The big difference lies in how claims are treated.*

Jean-François Tanneur is a member of the Ministry of Health commission responsible for verifying publicity claims. He is also director of the Technical Department of the French Federation of Perfume, Beauty, and Toiletry products. He explained, "In case of accidental poisoning, all cosmetics companies in France must register their formulas with the Centre Anti-Poison (under the supervision of the Ministry of Health). At the same time, they must prepare a dossier of information incorporating all formulas, production, quality inspection, purpose, and manner of use, as well as results of toxicity and tolerance tests. Two or three times a year, a controller from the Ministry of Consumer Affairs checks to see that the product still faithfully complies with the registered formula and the dossier and continues to satisfy the claim.

"French law states that a cosmetic must not claim to cure, treat, or prevent disease. If it does, it is considered a medicine. However, in France, dandruff, for example, is not considered a medical condition, so a product used to treat it is sold as a cosmetic. In America a product with similar ingredients falls into an over-the-counter drug classification because, owing to the claim it makes, it is considered a medical treatment."

There is a strange anomaly. France and America have not set strict standards about *how deeply a cosmetic may penetrate the skin.* And this, many of the most informed

say, is what the brave new world of what could be called "cosmedics" is all about. "Cosmedics," in which the content will be able to live up to the claim. Why be concerned about a product's ability to penetrate skin? And how much is "how deep" going to affect the way our skin looks?

"A moisturizer is an essential part of skin care," said Jack Mausner, Ph.D., vice president, research and development, Chanel. "Ideally, a moisturizer should penetrate the uppermost part of skin, the eight to ten layers of the stratum corneum...you don't want to go beyond that. It would be like pouring a bucket of water into the Atlantic and saying 'I am increasing the moisture content of the ocean.' "

Paul Demarco, Ph.D., vice president, research and development, Elizabeth Arden, suggested, "Today, many products that address aging more likely address moisturization...and if the product is really doing its job it does far more than moisturize. An effective moisturizer—like Millenium—can enhance cell renewal as well as skin texture; helping exfoliation by getting rid of dead cells on skin's surface faster, replacing them with younger cells going through keratinization at the stratum corneum/granular layer junction. Cell turnover is one of the phenomena that make skin appear younger. In young adults, stratum corneum transit time is approximately twenty to thirty days whereas in older adults this time is lengthened by approximately 50 percent. A good moisturizer helps the appearance of epidermal cells in older adults."

"We have realized for years that the skin is not an impenetrable barrier," said Alayne Zatulove, vice president of scientific research at Estée Lauder. "Our industry has learned to both heed and take advantage of this phenomenon.

"We have now reached a point where our ability to test for efficacy means we can be much more *specific* than we have ever been.

"If you take a number-four pencil and draw a line, that's about the thickness of the epidermis, pencil-line thin, incredibly complex. Not so long ago, when explaining how skin grew, we said 'cells are born at the basal layer. As they move up they die and are shed.' Today, we know that as cells move up they *differentiate*, a word that suggests life, not death. We don't think of cells at the surface layers as 'rejectables' anymore. Each of the skin's layers has its own purpose.

"We know now that skin doesn't age chronologically as much as it does because of sun damage; and each of us is affected differently by the sun. Individual bone structures 'shade' certain areas of the face differently and *(Continued on page 544)*

cosmetic surgery: yes or no?

a better face lift?

Now that doctors can advertise legally, evaluating a surgeon is up to the patient...and cosmetic-surgery success is as much a result of a woman's good judgment as of a doctor's expertise.
By Shari Miller Sims

The magazine ad shows a photograph of a woman's body in a leotard on the left; her thighs are wide, fleshy; the headline reads "After 27 years." On the right side, another photograph of a woman's body in the same leotard: The thighs are slim, shapely, perfectly proportioned. The headline: "After 25 minutes."

What is being "sold" here is not the latest Miracle Diet or Instant Exercise Regime. At the bottom of the page is the name of a plastic-surgery clinic, with a toll-free phone number and assurance that the unnamed surgeon has impeccable credentials.

It's hard to pick up a newspaper or magazine anywhere in the country today without seeing a cosmetic-surgery ad. And, according to the Television Bureau of Advertising, *medical and dental advertising is one of the fastest growing categories on TV*, a source of over $125 million in revenue in 1985.

PATIENTS' RIGHTS?

During the '70s, the Supreme Court firmly established the rights of professionals, including doctors and lawyers, to advertise their services, a decision that is still being questioned. The focus: on whether the increasing flood of cosmetic-surgery advertising is *ethical* and *truthful*, and who—in the laissez-faire atmosphere of the Reagan *(Continued on page 547)*

Fifteen years ago, a face-lift operation consisted of lifting the skin of the cheeks, jaw, and neck; "trimming away" any excess; then securing skin back in place a bit more tightly than before. Today, most surgeons use a more invasive—and, many believe, longer-lasting—technique (known as the SMAS face lift), which involves undermining below the skin, removing excess or sagging fat and tightening the face's sub-skin layers.

This deeper operation involves underlying skin structures that contribute to the changing of facial contours as we age. "It is the lower two-thirds of the face, the jaw, jowls, and a smooth neck that contribute most to a youthful appearance," explained Norman E. Hugo, M.D., professor of surgery, Columbia University, and director of plastic surgery, Columbia-Presbyterian Medical Center, NYC. "Over time, and especially with repeated weight gain and loss, the muscles and fat in this area may begin to sag. The SMAS (or superficial musculo-aponeurotic system) is a fibrous sheath enveloping the muscles of facial expression, and is located below the blood vessels and surface layers of facial skin but above deep facial nerves. By manipulating and tightening this 'envelope,' we can tighten the skin's support system."

Early SMAS face lifts (in the late '70s) loosened and lifted the SMAS layer just below the cheekbones all the way down to the neck. "With experience," said Dr. Hugo, "we discovered that, near the jawline, danger of nerve damage multiplied; and that benefits of freeing and lifting more than the top third of the SMAS don't seem to be significant. Today, most surgeons do a modified SMAS (and lift the top third of the SMAS and skin in a lateral direction). By avoiding a straight upward pull, we get a much more natural, less pulled result."

PLATSYMA RETHINK

When surgeons undermined the full thickness of *(Continued on page 546)*

Under-makeup
"base," here:
Ritz Age-Zone Protector.
These pages,
hair and makeup,
Rick Gillette.

skin: the age-changers

Key factors: heredity, environment—regardless of skin tone

As skin ages, intrinsic changes occur as a result of heredity and biology. In a young woman, whatever her skin tone, skin cells turn over rapidly; but that process slows with age. Dead cells may clump, giving uneven texture. Older skin also reflects light unevenly, making it look rough, blotchy, dull. In black women, lingering dry skin can look "ashy." "It's the constant, even shedding of skin cells which gives us the 'bloom of youth,' " said Nia Terezakis, M.D., of Tulane University Medical School. Gentle washing or buffing to help skin slough dead cells can maintain an even glow. (Note: Women with sensitive skin and black women prone to pigmentation problems may not tolerate daily buffing.)

Simple preventive measures can make the effects of aging less obvious. "Environment plays a big role in wrinkling," said Barbara Gilchrest, M.D., of Boston University School of Medicine. "There's reasonable evidence that chronic exposure to heat shows up in facial lines." Exposure to extreme cold and wind also may damage skin, causing it to lose mobility, luster. Skin dried out by environmental conditions may become stiffer, more fissured than normal, giving a "weather beaten" look.

Gaining and losing large amounts of weight affect skin, especially when weight shifts are frequent, and facial skin is stretched and released. While sagging in other parts of the body can be minimized by exercise, this is *not* true with facial sags.

As skin ages, it also thins—not only causing changes in appearance, but in skin's effectiveness as a barrier. "Regenerative capabilities and healing properties degenerate," said D. Martin Carter, M.D., of The Rockefeller University in NYC. "The itching or sensitivity to strong soaps that older people experience is a response to changes in skin's texture."

The reduction in certain epidermal cells as skin matures seems to change skin's immune response. Skin becomes *more* susceptible to sun damage, since there is also a decrease in cells that produce melanin and help to protect skin against sunlight.

"The major changes we associate with aging are really the result of photo, or light, damage," said Dr. Gilchrest. Black women's skin tends to look young longer, because increased melanin gives them some protection from the aging effects of sun.

Photo damage is a cosmetic *and* medical problem; and its effects are cumulative and often irreversible. Affected skin loses its fine texture, has increased skin-cancer risk, and ages prematurely (see page 260).

"Sunscreens help to protect skin—regardless of its color—from excessive damage; but sun exposure alters the DNA of epidermal cells," said Dr. Terezakis, "so the body produces fewer normal cells." While some doctors feel that retinoic acid may help to reverse sun damage, this is controversial (see page 453). But even skin that has *not* been exposed to sun loses its resiliency, elasticity, with age.

What about dermabrasion or chemical peeling, performed by a qualified plastic surgeon or dermatologist? "Both can rejuvenate skin, rid it of *some* age changes and photo damage," said Arthur Balin, M.D., Ph.D., of The Rockefeller University."They may also help to ward off skin cancer." Disadvantages: both are operative procedures that require healing time, may cause scarring, uneven pigment—a particular concern to black and Asian women.

What's certain: you can't totally preserve skin tone, texture as you get older; but of everything available that promises to slow aging's effects on skin, doctors agree, the most effective are a large hat and potent sunscreen. —JANICE KAPLAN

Kersti Bowser

MODERN PRIORITY: LIFE-STYLE HABITS Women, now, are tuned into factors affecting skin: from health abusers—sun, alcohol, cigarettes—to modern living, i.e, stress, travel, city air. For an active woman, skin caring begins with a sense of well-being, involving everything from adequate sleep to regular exercise. It's a very modern integration of beauty and health... and, along with skin-priming treatment, the "base" for modern cosmetics.

King

black **skin** facts

Skin tone is less a factor, now, than habits; but, for black women, there can be special

Because black and Caucasian skins look different, it's easy to assume that care needs differ, too; but the reality is that there are as many similarities as differences. The biggest difference: certain skin problems are more apparent on darker skin. Common denominator: regardless of its tonality, all skin ranges from dry to oily, has differing body/face needs (see pages 455, 457).

Surprisingly, even the two **skin-protection requirements** are similar. While it was once assumed that black women's skin was protected from sun by increased melanin production, today, knowledge that black skin *can* sunburn, *can* suffer sun-induced pigment changes, and even *can* be at risk for skin cancer has led doctors to recommend that *every* woman use SPF 15 sunscreen.

Also recognized today: that black skin can be many different colors, making an exact makeup match hard to find. "Black skin ranges from very light to very dark," said Juin Rachèle, whose makeup line includes *eighteen* foundation shades.

One important difference many women remain unaware of: **black skin's sensitivity,** which can cause breakouts that lead to pigmentation problems. "Most dark-skinned women should avoid exfoliants, use fragrance-free cleansers and moisturizers," said Rachèle. To minimize "ashiness"—a sign of skin's dryness—moisturize at least twice a day.

Perhaps the biggest difference between black and Caucasian skins is in severity, or obviousness,of pigmentation problems. **Hyperpigmentation,** which can occur in any skin type, is common in black and Asian skin and usually results from a minor skin "trauma"—e.g., a cut or bruise. **Chloasma,** a condition in which pigmented "patches" of skin develop on sun-exposed areas of the face during pregnancy or birth-control pill use, can be avoided by using sunscreens and, along with other hyperpigmentation problems, can be reduced (but not eliminated) by using bleaching creams containing hydroquinone. In some cases, a doctor may recommend dermabrasion; however, this can leave skin permanently lighter in color or, in unskilled hands, cause uneven pigmentation.

Vitiligo, a skin condition characterized by a *loss* of pigment, can be especially difficult to camouflage on black skin.

problems, needs....

While the cause is unknown, rough handling of skin seems to contribute. Light skin areas can be camouflaged by layering sheer over opaque makeup; some doctors report success with treatments utilizing psoralen drugs and ultraviolet light.

Keloids—or "overgrown" scars—seem prevalent in black and Asian skin. Preferred treatment: not surgery (which can replace one scar with another) but injections of anti-inflammatory corticosteroids, which, said Norman Orentreich, M.D., of NYU School of Medicine, can reduce keloids so they are invisible under makeup.

Black women's **hair habits** can also affect skin. "Since scalp oils don't distribute very well along curly hair, many black women have oily 'roots' and dry ends. Hair lubricants seem like a solution, but often cause blemishes around the hairline," said Redken's David Cannell, Ph.D. Better: conditioner used after shampoo on *ends* of hair only. Similarly, chemical solutions—perms, straighteners—should be kept away from skin; and tight braiding should be avoided, as it can damage delicate scalp tissue. If a scalp problem develops, see a dermatologist.

Kersti Bowser

MODERN PRIORITY: SUN PROTECTION 'Eighties beauty conundrum shared by many active women—they enjoy a little sun, but know its dangers. Modern compromise: never staying out too long, always wearing sunscreen protection—a very modern substitute for moisturizer, now—all over the body, whatever a woman's skin tone.

Allover protection here,
Elizabeth Arden
Sun Blocking cream SPF 15.
Nails, Elisabeth Drabinski.

King

Sheer skin "finish" here, Chanel oil-free Alabaster makeup; Light powder; Tawny lip color. Fashion, Chanel Rings, Fred Leighton. Here and next pages: hair, Garren, NY; makeup, Kevyn Aucoin; manicure, Elisabeth Drabinski. Fashion details, last pages.

makeup

THE MODERN PRIORITIES, THE CHANGING ATTITUDE

Suddenly, everything about makeup has changed—the makeup itself, the way we think about it, the way we use it, the way it looks, acts. The change comes, in part, from an awareness among women, at every age, that health and well-being are the modern "base," reflected as much in changing cosmetics needs as in the quality of skin . . . in a desire, now, for a more groomed, polished image . . . and a need for fast results. What's wanted: makeup coloring that protects, heightens (doesn't cover), lasts, and never looks excessive. What's changing: technology—the weight, the feel, even the color—of makeup on skin, along with products' size (very portable) and application (more natural). All part of a new beauty attitude, putting together less complicated, more "real life" solutions. . . .

Lauren Helm

MODERN DAYTIME IDEAL: a more groomed, polished image—makeup that heightens, but doesn't cover, skin...simple, uncontrived hair...a soft "suit" built around a cardigan sweater. The only coloring, here, on lips; nails are shaped, bare.

Denis Piel

Makeup: the modern priorities

HIGH PERFORMANCE MAKEUP
Today, makeup technology has caught up with modern demands, with women's expectations, priorities. The biggest change: in the **feel of makeup** on skin, the "weight" of the new cosmetics—no longer heavy or tacky but light, sheer, *blendable* . . . . .What has also improved: **makeup's "wear."** Concerns about colors "bleeding," creasing, or separating no longer apply—today creams, powders, liquids are formulated to "resist" the environment, with ingredients that "hold up" to light/air/contact with skin oils, that don't oxidate or "turn" color. . . .Pigments have become more intense, less cloudy, making possible **color that is vibrant and sheer,** that looks bright in a package, goes on with the translucence a woman, today, prefers. . . .Another difference: in **the way color formulas are blended,** using improved "binder systems" that are virtually weightless, colorless, so makeups don't "drag" against skin. . . .Even **compacts have been slimmed down** to provide the most makeup in the smallest possible container. This is truly "modern" makeup. It appeals to women who don't want too much color on their skin, who want a polished image, a subtle correcting that the best makeups now provide.

POWDERS: NEW FINISHERS
Best example of the new cosmetics technology, the weightless quality of makeup, now: the difference in powders—a modern option for a "clean" skin finish, even a substitute for foundation. Example of change: **pressed powders,** once mixtures of powder-plus-cream, are now sheer, matte, go on without caking or streaking. New ingredients—translucent talcs that distribute color more evenly on skin, colors with sheer intensity—translate into **"non-powdery" powders** with more skin-revealing finish (examples: Prescriptives, Alexandra de Markoff finishing powders). Even **powder eyeshadows** are see-through, blendable, don't crease or fade. Real ease: mousse-formula makeup that "floats" on skin's surface, in foundation (Elizabeth Arden), eye color (Borghese)—a way of "aerating" color for "sheer," fast coverage.

FITNESS INFLUENCE
Today, it's not enough for makeup to have color; it also has to be "healthy"—to protect skin, screen out sun, pollution. Expect to see more makeups labeled "non-irritating," "non-comedogenic" (won't clog pores), and "for sensitive skin." What's changed: today, **a woman can no longer use the weight of a makeup to judge its protection "factor"**—moisturizing foundations made with fewer oils feel as sheer as light liquids. Conditioning lipsticks, although sheer, matte, provide the highest lip moisturizing and protection, don't feather or bleed (such as Lancôme Hydra-Riche). . . .Even skin "correctors" have changed. Think in terms of **"illusion" cosmetics** that reflect light *away* from lines and wrinkles, that go on over as well as under color, even over bare skin (Luminique was the first).

NEW DAY MAKEUP "BASICS"
Modern makeup ideal: groomed, understated, with paler cheeks, "barer" eyes (option, but not always: mascara), "neutral," defined lips. Makeup's color is "keyed" to skin. Finish is buffed, matte. Details count—the shape, neatness of eyebrows, slightly curled lashes. It's **a "face" that goes on fast—in one or two minutes, no more**. . .that makes time-consuming makeup "mistakes" a past concern. **Basic "powder" face:** Today, a woman can own three loose powders—one a perfect match for skin (for all-over color), one slightly pink/taupe (for cheeks), one darker (for eyes)—and have the day makeup she needs. New substitute for under-eye concealer: sheer, pink-toned foundation, the way makeup artist Rick Gillette uses it—applied with fingertips, to facial "shadows," only where needed.

DIFFERENCE AT NIGHT Heightening, enhancing daytime makeup—the difference of slightly brighter color on lips. . .or a little more—but not much —cheek color, another coat of mascara. **If a woman wants artifice,** it's something obviously fake—long "pop-on" nails, or a black or brown eyeshadow used to emphasize brows. What you won't see: harsh, opaque metallic colors. **When makeup has shine,** it's soft, pearlescent, meant to enhance skin's natural glow—powders that go on over/under other colors, even over bare, moisturized skin. The weightless quality of makeup makes it possible to "layer" pearlescent powder over day makeup and still maintain the feel—the look—of a minimal amount of cosmetics.

The maintainers

What allows a woman to "get away with" less makeup now, to wear sheer powders, a minimal (or spot) base: attention to skin care that is as much of a "discipline" for a modern woman as an exercise regime. . . .The starting point: expert advice, now from once- or twice-a-year visits to a dermatologist, who evaluates skin's condition, helps a woman set up a skin-protective strategy. . . .Another difference: no-frills facials, monthly or bi-monthly, focused on cleansing, *not* manipulating skin—for urban dwellers/regular exercisers, a necessity. . . . Portable skin maintainers: at home or in tote-bag, desk drawer—gentle cleanser, SPF 15 moisturizing sunscreen, SPF 15 lip "screen."

Lauren Helm

MODERN "EVENING" LOOK: unexcessive, slightly embellished—with the same skin-baring day coloring, with heightened cheeks, a paler, matte mouth...undone-looking hair...a simple black silk charmeuse blouse with beaded cuffs, jeweled earrings.

Evening
enhancers, here:
Christian Dior
Rose Bengal
powder blush.
Natural liner
and Rose Antique
on lips. Blouse,
Perry Ellis.
Earrings, Mary Frost.
Details, last pages.

Denis Piel

shearling

Whether it's the evolution of shearling or the delight of a charming short fur jacket, there are elements this season that go beyond the traditional coat, the traditional fur. To begin—the new sophisticated look of shearling. It's added a different edge to coat dressing right now, with dramatic big-time looks. Exemplifying the mood: the gunmetal-grey shearling, by Moschino, *opposite*. For its unusual color, its swagger, its racy sense of scale. Bloomingdale's; Jimmy's, Brooklyn NY; Martha, Palm Beach and Bal Harbour; Lou Lattimore, Dallas; I. Magnin. This page, hair, Oribe for Oribe at Parachute; makeup, François Nars. . . . Another side of shearling—in an unexpectedly tailored vein. Mario Valentino's long, velvety, fawn-colored coat, at *right*. Mario Valentino, NYC; Ultimo, Chicago. Hair, Garren .NYC; makeup, Kevyn Aucoin. For details, see next to last pages this issue.

Penn

shearling primer

More of the season's new shearlings—with a twist, to wrap up in day, night. . . . *Opposite page*, shearling refined, with a heightened sense of style, of polish: Gianfranco Ferre's long, tawny-colored robe of a coat and matching muffler, richly sueded. Available at Barneys New York; Hirshleifer's, Forest Hills and Manhasset NY; Ultimo, Chicago. . . . And, *near left*, Salvatore Ferragamo's honey-colored shearling with its soft-as-butter finish, ample scale, and with enough style to work over flannel trousers and a turtleneck, over almost anything. Salvatore Ferragamo, NYC. Hair, Oribe for Oribe at Parachute; makeup, François Nars. Details, last pages.

Penn

fur in the FOCUS

Another new, inviting element on the scene—the appearance of the shorter, charming fur jacket, rounded in shape, long-haired, lush. Two that stand out: Carolina Herrera's Golden Island fox, *near right,* a very luxurious little jacket, rounded, very full, coming just to the waist in almost a bolero shape, with a full shawl collar, all in the most subtle of golden shades. For Revillon. Revillon Salon at Saks Fifth Avenue. . . .And, the irresistible short jacket, *opposite,* from Galanos, worked in natural Russian racoon. Full-sleeved, also rounded, it adds a special dash to anything you put it over, moves easily, day into evening. Galanos Furs for Yarmuth-Dion. Neiman-Marcus. Hair, these two pages, Garren, NYC; makeup, Kevyn Aucoin. Details, last pages.

Penn

New wave cardigan —in zig-zag print by Joan Vass, N.Y.

The strong presence on these four pages: new offbeat, high-impact black and white patterned sweaters—with a voluptuous scale and strong personality that makes them stand out—for city weekends, après-ski, whatever!

Left: Cardigan, of wool. About $655. Henri Bendel; Knit Wit, Philadelphia; Sarah's, Pensacola FL; Joan Vass, N.O., New Orleans; Statement, Austin TX....

Right: Wool/cotton pullover, with rolled hem. About $536. Barneys New York; Knit Wit, Philadelphia; Saodade, Dallas; Statement, Austin TX; Maxfield, Los Angeles.

These four pages, hair Oribe for Oribe at Parachute. Makeup, François Nars. Details, last pages.

Steven Meisel

Rad sweater

Freespirited
take
on a floral:
Matsuda
pullover

Cable take-off, nonstop impact at Adrienne Vittadini!

punch sweater

High-tech, high-key-print-out pattern from Sans Tambours ni Trompettes

Left: Wool pullover, about $150. Bergdorf Goodman; John Wanamaker; Octavia, Baltimore MD; Macy's, San Francisco....*Right:* Wool sweater, about $365. At Charivari, NYC; Knit Wit, Philadelphia; Ultimo, Chicago; Theodore, Beverly Hills; Apropos, Newport Beach and Woodland Hills CA. Details, more stores, see last pages.

Steven Meisel

Soft colors, soft textures, *left*: Adrienne Vittadini's charming blush suede dress, pulled together with a blush cashmere cardigan. Dress, about $420; [illegible] about $315. Turnout at Saks Fifth Avenue. Dress, Kaufmann's. Sweater, Dayton's. . . . More real charm, real presence, for day, *right*: the sweater set from Michael Kors/ Lyle & Scott—a delightful yellow cashmere crewneck (about $320); [illegible]nd long matching [illegible]oat sweater [illegible]out $445). [illegible]Fifth Avenue; [illegible] Lexington KY; [illegible]n Graves, [illegible]inneapolis MN; Neiman-Marcus, Los Angeles. Over a short pale leather skirt. Donna Karan New York. These six pages: Hair, Daniel Philips for Oribe at Parachute, Gad Cohen for Gad Studio; makeup, Kevyn Aucoin. Details, more stores, last pages.

In a season of knits: the irresistible evolution of sweater dressing into the palest, prettiest colors. It's dressing that provides an alternative for day: suitably attractive, yet invitingly easy, in colors as engaging as lemony yellow, candlelit ivory, a mere blush of pink—to wear together, as you see on these six pages, or as a becoming lift to fall's dark colors . . .

THE LIFE OF A SWEATER

King

THE LIFE OF A SWEATER

More of the inviting range of sweater dressing around, more of the appeal of mere hints of color. *Left*: Basile's engaging way with a sweater and pants—a very long, relaxed ivory cashmere-and-wool sweater, over ivory wool pleated trousers that taper down the leg. Sweater, about $610; trousers, about $230. Turnout at Henri Bendel; Jimmy's, Brooklyn NY; Hartly, Westwood NJ; The Twenty-Four Collection, Miami; Stanley Korshak, Chicago; Chez Catherine, Canada.... *Right*: A new appeal for a sweater and skirt—Zack Carr's camel cashmere/wool pullover with short sleeves, a mock turtleneck, over a blush suede skirt. Sweater, about $450. Bergdorf Goodman; Harriet Kassman, Washington DC; Marshall Field's; Balliet's; Neiman-Marcus; Robinson's, Beverly Hills. Skirt by Adrienne Vittadini, about $250. Neiman-Marcus. Details, last pages.

King

THE LIFE OF A SWEATER

A longer jacket, sweater, in a delectable shade: what delivers a lift to fall dressing. A perfect example *left*: Donna Karan's terrific zipped cream leather jacket, shaped with an elasticized waist; a matching merino wool skirt and crewneck. Donna Karan New York. Jacket, about $1775. Skirt, about $180. Sweater, about $230. Late November at Bergdorf Goodman; Harriet Kassman, Washington DC; Ultimo, Chicago; Perkins Shearer, Denver; Tootsies, Houston; Wilkes Bashford, San Francisco.

. . . *Right*: The longest "sweater"—Joan Vass's ivory cotton tunic, to slip over a turtleneck, a crewneck. Joan Vass, USA. About $110. Charivari, NYC; Joan Vass, N.O., New Orleans; Ringolevio, Chicago; Neiman-Marcus; Wendy Foster, Santa Barbara; The Brass Tree, Beverly Hills. Coat, Perry Ellis for Alixandre. Details, last pages.

King

PEOPLE ARE TALKING ABOUT...

FLAMENCO!

When lovers demand attention, they don't stand around in delicate arabesque. They stamp their feet, throw back their heads . . . and speak the language of flamenco. And this month, when Broadway audiences watch a troupe of Andalusian gypsies stomp and wail their way across the stage, they will be pulled into the erotic torrent that is *Flamenco Puro*.

The team who last year gave us the sensational *Tango Argentino* has again unleashed a rush of dazzling and authentic images, so spontaneous they seem unrehearsed. Passion and percussion are everything. The volcanic El Moreno *(left)* struts through his peacock solo; three heavy-bodied yet graceful women circle one another, whipping their skirts about their thighs like great ruffled tails; an old man sobs a violent love song—all against a chorus of frenzied clapping and shouts of encouragement. These performers know all there is to know about flamenco—it's in their blood, a spiritual inheritance passed on from parent to child, as ancient, and compelling, as sex. —L. F.

PHOTOGRAPHED FOR VOGUE IN SEVILLE BY DUDLEY REED

Deep in the art of Texas: David Byrne on location at a Tex-Mex nightclub outside Dallas

THE OBSESSIONS OF DAVID BYRNE

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SPALDING GRAY, the new-wave Mark Twain, tells his side of *True Stories*, the first movie directed by (and starring) "Talking Head" David Byrne, one of the great talents of his generation. A report from the "far side of the ordinary"

EDITOR'S NOTE: *David Byrne, guiding genius of the Talking Heads, subject of Jonathan Demme's cerebro-pop concert film "Stop Making Sense," makes his debut as director with "True Stories." Byrne wrote the screenplay (based on tabloid stories he's clipped over the years) with Pulitzer-winning playwright Beth Henley ("Crimes of the Heart") and Stephen Tobolowsky. Along with Spalding Gray, the cast includes Swoosie Kurtz, who won a Tony for "The House of Blue Leaves," and Jo Harvey Allen, the story-teller actress from Lubbock, Texas. Also due this month: "True Stories," the book, with images from the film, its screenplay and lyrics (Penguin); a new Talking Heads album of the movie's songs.*

I'm sure I was listening to David Byrne long before he was listening to me. For me he was a combination of Charlie Chaplin, Robert Wilson, Jacques Tati, and David Byrne. A kind of new-wave erotic clown. He also could transform everyday reality into an ecstatic, almost trance-state. A condition that is best described by his line "I'm just an ordinary guy burning down the house." Now, David is both ordinary and the far side of ordinary. He is the most wholesomely perverse person I've ever met. Like grapefruit with salt, or green beans with sugar.

Where he is my ordinary brother is in his Scottish roots. Some of my roots go into Scotland, and I've traveled there. Its heritage is a kind of dour, reserved, reflective consciousness; and that certainly carries over to David and myself. But for me, the sun shines in Scotland when David makes that transformational leap in performance. It's then that he becomes an American shaman.

When I heard the title of David's film was to be *True Stories*, I felt another affinity because I specialize in telling true stories. I was surprised when I was called in to audition for *True Stories* at NYC's Mayflower Hotel, the casting place of David Puttnam and John Schlesinger. Then, as soon as I arrived and saw that I was sandwiched between John Lithgow and Fran Lebowitz, I knew that *True Stories* was going to be a wonderfully idiosyncratic mix of performers, actors, and personalities.

I had been told that I was up for the role of Earl Culver, the town civic leader. I had read the script and liked it. It was a cross between *Our Town* and *The Music Man*, only seen through the eyes of David Byrne in and around Dallas, Texas. A wonderful strange eye on Americana.

Rather than psychology, David began with graphics. He showed me drawings he had made of the civic leader's hands. He had copied these gestures from a book on public speaking that had close-up photos of gestures used by public speakers throughout the years. David went on to tell me that the character of Earl Culver had appropriated an unusually large number of these gestures and now used them at random. They were almost like an abstract dance. Well, it all sounded good to me.

Some time went by before I heard that I had got the role. I was surprised and excited when my agent told me I would be on location for seven weeks, even though I only had three or four small scenes in the movie. David wanted everyone there for as long as possible in order to create an ensemble situation. This is the best way to work on any film. It costs more, but most actors are willing to take less if it's an interesting project.

We were all staying at the Dallas Hilton. The location of that hotel was like a World's Fair diorama, or a generic illustration for various modes of transportation in a first-grade primer reader. On one side of the hotel was an airport, and right behind it were railroad tracks where giant freight trains came and went at all hours. You could see jets taking off over the Mrs. Baird's Bread Company, which gave off the fresh smell of homemade bread to make the whole scene all the more like a first-grade reader.

Never did I think that I would see Dallas as beautiful, but I did. It was open space and glass reflecting even more open space. One night, while out walking at sunset, I saw the sky stop at a perfect right angle. It seemed as though someone had drawn a line right down the middle of it. On one side, turbulent grey thunderheads up from the Gulf rolled and clustered as they came right up to the edge of a bright orange sunset that turned out to be a skyscraper reflection of the actual sunset on the far side of town.

It's one thing to talk about all that open space, and it's another to experience what it does to you. It literally empties your head and mind. Of course, it's good to have a mind to start with, or you lose it all. But to come from crowded, narrow New York City into that open space is purely therapeutic.

Our first company meeting was at a small production house. *True Stories* had taken over and rented a few little houses in the neighborhood. Strange boxes within even stranger boxes.

Walking in, I was introduced to everyone except for this odd manic lady to my right, who was speaking in this florid Southern accent and madly taking notes. At first I thought she was a local reporter or someone doing props, but it turned out that she was Annie McEnroe, my wife in the movie. I could see Annie was already deep into character because of the way she kept referring to me in that Southern accent as her adoring husband, Earl. This put me in a bit of a panic because at that point I had no idea what my *character* was going to be.

Shortly after the introductions, David came in like a divinely spaced-out physics professor and proceeded to go through every scene of the film, using an illustrated storyboard, color photos, and recordings of original Talking Heads music played on a little cassette recorder.

After the talk-through of the script, it was party time. What a wonderful, low-budget, modest scene it all was. Most of the food was homemade and very Southern. There were biscuits and *(Continued on page 488)*

From left, Spalding Gray as Earl Culver, the town civic leader ("I had the feeling Earl would be a big, beefy-looking yachtsman"), Richard Dowlearn as his son Larry, "narrator" Byrne

OBSESSIONS

(Continued) beans, cole slaw and fried chicken, all washed down with Miller Lite and Diet Coke. I felt like I had joined this very odd survivors' club.

Our first big scene was to be shot in McKinney, a small, perfectly untouched 'fifties *Twilight Zone* town about forty miles north of Dallas. What was exciting about that was that I had been in McKinney before. Of all the small towns in Texas, I had actually visited that one when my brother Rocky lived there. It was back in 1978 when I was driving a VW Karmann-Ghia from Santa Cruz to New York City. On the way, I had been busted in Las Vegas for refusing to give two officers my name when asked. I spent six days in jail before getting out on bail in order to get to Texas. The vastness of Texas blew me away. I drove all day and all night just to get from Vegas to McKinney. When I got there, it was late morning, and my brother and his wife were both at work and had left this sweet middle-aged babysitter to take care of their new kid. I remember bursting into the house looking like an escaped convict. When the babysitter saw me, she screamed. I just put my hands to either side of my face and held it still and said, "Look, look, don't I look like Rocky's brother?" The resemblance was obvious; and the babysitter collapsed, relieved, into a stuffed chair.

When I told David about this coincidence of having been in McKinney before, he didn't seem surprised. When I told my brother Rocky that David wasn't surprised, he said, "Yes, people like that see all things as connected."

The day of the big scene we woke to cloudy cool weather with some feeling of rain in the air. Everyone was trying to think against the rain. We arrived in McKinney to find the whole town decorated. There was a big banner flying over Main Street that read: "CELEBRATION OF SPECIALNESS, 1836-1986." Somehow *True Stories* had got permission to infiltrate the Mexican Independence Day Parade. So it was to be both a real event and a filmed event. An insane mix of esthetics. One shop window would have its normal display of items and then all of a sudden I'd see a window filled with mannequins wearing clothing made of Astroturf or real grass.

By noon, the parade was mostly assembled. I had never been one for parades, but this one was transcendent. There were cheerleaders, followed by the Plano Lawnmower Brigade, all pushing roaring power mowers. A whole bunch of Shriners wearing fezzes and looking like they had their legs amputated sat in little midget cars that they wove in and out. The Sunset High School Marching Band was followed by a group of local businessmen and women who were all marching down the street carrying attaché cases. They were followed by a bunch of 4-H Club kids, all dragging violently resisting animals by ropes. This was followed by a whole slew of mothers pushing their twins in special twin strollers; and the twins—some of them passed out, some screaming endlessly, some smiling—were all dressed in these bizarre vegetable and flower hats. And all through this clutter of twins, the film's "Cute Woman," played by Alex Elias, reeled and spun, stopping to squeeze the cheeks of certain twins as she cried out, "That one's the cutest! No no, this one!" until at last she swooned and died of an overdose of cuteness. During all of this David as narrator stood to the side and said his line: "These folks don't seem to be afraid of their uniqueness."

Just then, Ned Dowd, the production liaison, told Annie and me to get to our car. We were to ride through the parade right behind the low-riders. "Places," he called over his bullhorn. "Places for the Culvers." And Annie, who was now exclusively referring to me as her husband, and our two kids, who were played by a couple of talented locals, got up and sat on the back of this red Cadillac Eldorado convertible.

The Culvers' relationship was based on a true story David had found in the *Weekly World News:* "LOVING COUPLE HASN'T SPOKEN FOR 31 YEARS!" The article was about this couple who had had a fight and were too stubborn to apologize to each other. They only spoke through their two children, one of whom was quoted as saying, "Dad said he'd apologize when pigs fly." The other child was quoted as saying, "When I was sixteen, we were all shopping downtown. Mom stepped out in front of a bus. Dad saw it coming and shouted at me to shout at Mom to get out of the way." The article ends with saying that thirty-one years of not speaking to each other was what most likely kept their marriage together.

So there we were, Kay and Earl Culver, sitting up on the back of the Eldorado with our two-kid relay system in between.

"Tell your father he looks handsome."

"Mom says you look handsome."

"Tell your mom I love her beehive hairdo."

Many of the days I didn't work I spent by the pool getting into character. I had the feeling Earl Culver would be a big, beefy-looking yachtsman, so I worked at getting a big fat tan while I read *The Accidental Tourist* and fantasized about how John Malkovich might cast me in the lead role of his film version.

So the days I wouldn't work would drift by in a kind of sweet timeless zone. Around sunset, after watching the evening news, I'd almost always go to see the rushes of scenes that were shot the day before. And then a group of us would often drive to the Aw Shucks oyster house, where you could eat fabulous oysters and Gulf shrimp washed down by pitchers of beer under the stars. And the best of it was the whole restaurant was run on a total honor system. I've never been in a place like it. When you got to the cash register, you just told them what you had. I've never been more honest in my life.

My next scene was shot at a new housing development just outside of Dallas. David loved the way the new houses were built right up against the edge of the prairie, and then kept extending out into the plains like a game of leapfrog. It was a spectacular day. I got dressed in my portable dressing room they call a Honey Wagon, putting on my three-piece suit and yellow hard hat, and then went outside and waited. It's this waiting on location that I've come to love in films. Suddenly you are put in a meditative mood in a spot in which attention is necessarily focused on things you'd never ordinarily pay attention to.

Beyond the houses, over an open field, this fantastic sky tumbled and rolled as god-

MARK LIPSON, copyright © True Stories Ventures, Inc., 1986

"David found a true story in a tabloid: 'LOVING COUPLE HASN'T SPOKEN FOR 31 YEARS!' I play the husband, Earl Culver. He and his wife had a fight, and only spoke through their two children, one of whom was quoted as saying, 'Dad said he'd apologize when pigs fly.' "

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ly shafts of sun burst through to light the plains like some Hallmark Easter Sunday special effects show. The only thing that was missing was the music; then it came. Two huge black speakers began to blast a new Talking Heads song written for the scene. Then, kind of half dancing out of those Easter Sunday shafts of light, came this incredible collection of 4-H Clubbers pulling goats and pigs while beating hubcaps and cans and singing along with the music.

"Hey now now!
I wanna video
I wanna rock and roll
Take me to the shopping mall
Buy me a rubber ball now."*

The kids danced across this end-of-the-world landscape, while everyone else off-camera was yelling to them, "Don't look at the camera! Don't look at the camera!" And, of course, how could the kids resist? That's how sin came into the world in the first place.

Two scenes that were always talked about were the talent show and the fashion show. Everybody seemed to be looking forward to them with joyful trepidation. The talent show was an important scene for me because I was going to introduce it with my speech and my special abstract hand gestures. For the first rehearsal, we were all driven out to the location in vans.

There in the middle of those flat Texas plains was a huge yellow-and-green-striped circus tent. Beyond that was the most spectacular structure seen so far. The stage for the talent show. It was made of translucent corrugated green plastic, and there it sat under the stars, sending off rays of green light into that pitch-black Texas night. It was a thing of rare beauty, like a great square spaceship, the kind only David might drive. Beyond that, endless Texas plains spread like a sea of land. I couldn't resist walking out into that sea. For a moment I felt like Jesus walking on the water, or me walking at the bottom of a dried-up sea. Up until then I had felt landlocked in Texas, but now my head and mind opened up to the same feelings of freedom produced so often in me by the Atlantic and Pacific Oceans.

Having completely lost any sense of time, I wandered back to find that the endless setup of stage lights was still going on. Strolling over toward my Honey Wagon, I met Annie McEnroe chatting with the children that were playing our two kids. Annie suggested that she and I go over to visit Tito Larriva's Honey Wagon. (He plays Ramon, the fiery singer in the talent show.) Hanging out together, we soon fell into telling stories about death, heaven, and afterlife. What each of us believed in and what we didn't.

Filled with stories of bullfights, fairies, guilt, death, and reincarnation, I stepped out again under that magical Texas sky and began the short trip to my Honey Wagon to change into my suit for the rehearsal. On the way, a group called the Blueberry Jax, who were supposed to perform their famous Texas flapjack act at the talent show, stopped to offer a couple of tokes on what they referred to as fantastic, boss homegrown. Not thinking about it, I just reached over and took the joint, or maybe I was thinking and wanted to enhance the strange mood that had already taken hold. And knowing that I was there only for rehearsal, I thought it would be O.K. to have a little smoke.

Now, marijuana has never really been a pleasure for me. Whenever I smoke it, I batten down the hatches and get ready for a rigorous battle with paranoia. But over the years I have found all that battling to be rather instructive. I guess it's made me into a kind of warrior of the head.

Inside my Honey Wagon I found that this was indeed boss grass. I was almost paralyzed. Slowly I got my suit on, one layer at a time. The tie was the major problem. Like all actors, I am very superstitious, and if I'm wearing a tie, I feel it is good luck to have the tip of the front part of my tie almost lined up with the tip of the back. It must be just right. A little long is no good, and a little short is worse. Even tips are out of the question. Now, working on getting this right became a technical detail that saved me for a time from the devouring jaws of paranoia. After the tie came the cufflinks. I so rarely wear them that I have no hard-and-fast superstitions about how to fix them, except that I always start with the right sleeve first. Right is positive, left is negative.

Now here let me digress for a moment. Remember how *(Continued on page 550)*

"I've never been one for parades, but this one was transcendent: the Plano Lawnmower Brigade, a whole bunch of Shriners wearing fezzes and weaving in and out of each other in midget cars, a group of 4-H kids dragging violently resisting animals by ropes"

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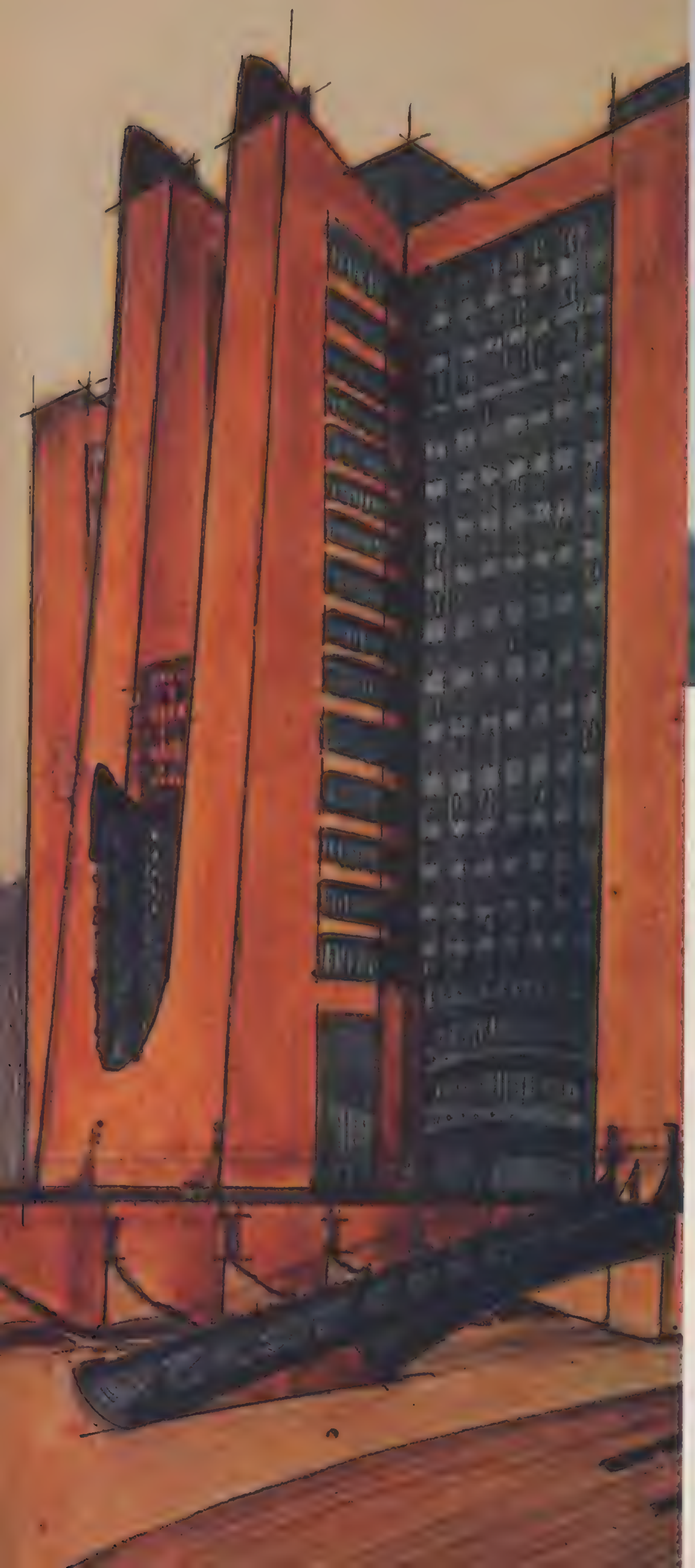
*Details, last pages

THE FUTURE IS NOW

Fascinated by speed, in love with machines, and dedicated to galvanizing the masses, the Italian Futurist Movement was one part art, two parts ideology, three parts hype. By Barbara Rose

Clockwise from top, far left: Balla's 1912 study of movement, "Dynamism of a Dog on a Leash"; Future Shock—propeller planes in the Palazzo Grassi atrium; Boccioni's "Unique Form of Continuity in Space," 1913; Marinetti, the father of Futurism, in a car—his symbol of the future; "Chronophotograph. Man Pushing a Cart," 1891—motion photographer Marey shared the Futurists' fascination with action. Details, last pages.

THE FUTURE IS NOW



A remarkably prophetic vision of the future, (far left), Antonio Sant'Elia's utopian "New City," 1914. Above, commissioned by Diaghilev, Balla created the stage designs for Stravinsky's "Feu d'artifice" in 1915-16, with typically bright, whirling Futurist colors and composition. Left, Futurist fashion: Fortunato Depero's waistcoat, 1924, worn by Marinetti.

One day in winter, 1909, the Italian poet Filippo Tommaso Marinetti penned an inflammatory document that ignited the imagination of Europe. Sitting in his Milanese study—exotically overdecorated for such activities—he proclaimed a revolution that started in art and ended by changing every area of life.

Aided by his vast personal fortune (rumored to come from prostitution in Alexandria, Egypt, where he was born), the plump, dapper, thirty-three-year-old launched a campaign to make a disunited and backward Italy the leader of avant-garde culture and politics. The means he advocated were the violent destruction of the old values of romanti-

cism and bourgeois complacency, and the embrace of science and technology by a new elite of artists prepared to fight—literally—for the new order.

An advertising, publicity, and communications genius, Marinetti published *The Founding and Manifesto of Futurism* not in Italy, but on the front page of *Le Figaro,* the leading Parisian newspaper. A year later he again drew attention to himself with a novel, *Mafarka il Futurista,* in which Mafarka, the ideal, priapic Futurist hero, wraps his thirty-six-foot-long penis around himself when he sleeps. Through an act of will and without the aid of any female partner, he conceives his son, Gazunmah. (Marinetti was arrested on charges of obscenity, and the case made the sensational headlines he desired.)

Unlike Cubism, which was quietly taking form in the hands of Picasso and Braque as an elite, art-for-art's-sake movement, Futurism addressed itself to the masses, particularly to the uneducated urban proletariat, whom it sought to galvanize into rebellious action. A political as much as an art movement from the beginning, Italian Futurism, especially as Marinetti conceived it, was undeniably proto-Fascist, with its Nietzschean ideas about the beauty of war and the violent overthrow of the past by a conquering race of supermen who would reshape the modern world in their secular, overtly antifeminist image. The Futurists' hatred of love and marriage, which they cited as bourgeois impediments to the total liberty of man, is embodied in their praise of prostitutes as honest working women and their condemnation of the family or any connection between sex and love.

Futurism fascinated Mussolini, who saw its program as a model for Fascism. Marinetti finally broke with *Il Duce* in 1921, when Mussolini refused to attack the Pope or to abolish the monarchy, two of Marinetti's key objectives. Because of this connection with the founding of Fascism, the Futurist movement has been largely rejected and rarely studied in all its dimensions until recently. Now, a full-scale exhibition of *Futurism & Futurisms* at the Palazzo Grassi in Venice puts into perspective the movement that first embraced industrial civilization as a positive esthetic force.

Funded by Fiat and United Technologies and curated by the globe-trotting Pontus Hulten, the former director of Sweden's Moderna Museet and the man who put Beaubourg on the map with controversial blockbusters chronicling various chapters of the avant-garde, *Futurism & Futurisms* features ironic juxtapositions. The first shock on entering the grand atrium of the three story palace—superbly renovated by the brilliant Italian architect Gae Aulenti—are early propeller planes suspended from the skylight in the manner of a Calder mobile. Next, one notices the trademark of virtually every exhibition Hulten has curated since his trend-setting 1968 *Machine* *(Continued on page 550)*

Balla explored scientific, theosophical, and other esoteric principles in "Radial Iridescent Compenetration," 1913-14 (above). On a less exalted level, he decorated houses and designed many pieces of furniture including, (below), a Futurist screen in 1916-17.

Details, last pages

FRANCES FITZGERALD'S land of outsiders

Americans are fervent believers in starting over—shucking the past and inventing the future. Now, in a startling new book, Frances FitzGerald explores four groups of "outsiders," and finds America. She goes beyond the "shock of nonrecognition" to pose the big questions of contemporary life—religion and politics, homosexuality, old age, the meaning of community.

BY CATHLEEN MEDWICK

Frances FitzGerald has had her eye on America for two decades. Her Pulitzer Prize-winning first book, *Fire in the Lake* (1972), deflated the American dream of capturing the world for democracy, by exposing the lethal vanity of that dream. *America Revised* (1979) disclosed how both conservatives and liberals pressured the textbook industry to censor American history, revamping it to make it serve partisan ends. The news, in each case, was shocking—more so because FitzGerald never indulged in scare tactics; she told what she saw. It was the quality of her vision, its intense clarity, that astonished and taught.

Now Frances FitzGerald has looked at America again. Depicting four self-contained and—at first glance—highly peculiar cultural entities, her new book *Cities on a Hill: A Journey Through Contemporary American Cultures* (Simon and Schuster) bares essential issues in American life today: religion and politics, homosexuality, old age, the meaning of community. What she sees provokes a "shock of nonrecognition," a sensation of "strangeness inside the familiar." There are, she reveals, profound differences and transformations occurring within one particular segment of society: the forgotten, but never irrelevant, white middle class.

The book's title quotes Colonial governor John Winthrop who, en route to the New World, told his audience of fellow Puritans aboard the *Arbella*, "We must consider that we shall be a City Upon a Hill, the eyes of all people upon us." Proof of American self-consciousness, even then, and the developing sense of a national destiny. The four "cultures" (note the pluralism of the subtitle) are the San Francisco gay community known as the Castro; the congregation of Jerry Falwell's church in Lynchburg, Virginia; the elderly population of Sun City, Florida; and the settlers at Rancho Rajneesh, the now extinct, guru-inspired social experiment in the Oregon hills. Each of these groups struck Frances FitzGerald as "something new under the sun." The question was, what did that newness, that strangeness, mean?

She has now a "clue," as she puts it, to what is happening in America and to what the national obsession with liberty really means: the freedom to shed the past and begin a new life. "It's a curious kind of liberty that people have in this country," she says. "It has nothing to do with the law! What it has to do with is the social structure. You can declare yourself something quite different from what your parents were."

FitzGerald can hardly be said to exemplify her own thesis. She is that rare being, an American with roots. Her family is the Peabodys of Boston, a line of bankers, educators, liberal clergymen, and human rights activists (the last category includes her mother, Marietta Tree). The Endicott branch of the family is from Salem, Massachusetts. Coming from that province of witch hunts, on the one hand, and liberal statesmanship, on the other, Frances FitzGerald might seem uniquely entitled to make America her subject. But she is concerned with history rather than heritage; and it is, in fact, the process of pulling up roots rather than planting them that she intuitively understands.

We are at her summer cabin in the Maine woods. Water, silence—the closest you can probably come to quintessential American wilderness. Frances FitzGerald is sitting on a high-backed orange sofa in her living room. Over the sofa's back is draped a Vietnamese tapestry that a friend retrieved from an air attack some fifteen years ago, and that somehow holds together. Behind the sofa is a giant gilded Buddha, strangely unobtrusive.

She is talking about the American dream of starting over, and how it manifests itself today. A farm boy suddenly moves

Richard Corman

to the Castro and begins a new life as a member of the Order of Displaced Okies or the Gay Pagans. An aging widow packs a bag, kisses the grandchildren, and surfaces in a pink-and-green sundress at a dinner-dance in Sun City. Surviving in America means, for many, inventing a future and obliterating a past.

"Europeans don't operate in the same way, for better and for worse," FitzGerald says. "This is not a moral issue, really. It's an issue of how this country was created and is still creating itself."

Think of the Puritans, turning their backs on the old world and starting over in the new. Americans like to identify with them. (Pilgrims' pride, and all that.) But because the Puritans were Calvinists, as FitzGerald reminds us, and therefore saddled with original sin, they believed that starting over with a clean slate was humanly impossible. We have another group of ancestors, whose identity we have conveniently forgotten. These were the evangelists who shouted their fiery gospel of regeneration across New York State in the mid-nineteenth century, earning for that region the name "Burned-over District." The evangelists believed that anyone with faith could find redemption, and their sermons gave a generation of disaffected and rootless industrial workers hope for a new beginning. In 1848, John Humphrey Noyes founded an idealistic commune, the Oneida Community, which practiced free love and preached Christian fellowship. Like the Mormons, the Shakers, and other groups of recent origin, this group must have appeared to tight-lipped Puritan observers as something new, and not altogether welcome, under the sun.

"Americans," FitzGerald says, "no matter what religious background they come from, seem to have nonetheless acquired this strong strain of evangelical Protestantism. I really see it as a notion of being born again, and it expresses itself in secular terms."

So being born again might mean coming out of the closet, as one gay activist from the Castro notes, and joining a community of outsiders on the Pacific coast. It might mean, as it did for the Rajneeshee in Oregon, getting a new name, a new appearance, and a ready-made geographic context. Home, in such cases, is where the heart is miraculously redeemed.

"On the down side of this American penchant for starting over," says Frances FitzGerald, "is the loss of roots, loss of the sense of security, sense of self. The up side, of course, is this terrific mobility—occupational, geographic, and so on."

Such new-life journeys have always been made by individuals, from Horatio Alger's artful schoolboys to the self-seekers of the me generation. But similar journeys have also been made by communities—which is what FitzGerald believes is significant for America's present and its future.

"There's long been discussion in academic and political circles about the meaning of 'individualism' and 'community' in this country," FitzGerald explains. "This is a thing that goes on endlessly. 'Community' has become a buzzword for all kinds of 'good' values. One imagines some ideal rural town somewhere, where people cooperate and everyone knows one another, and life is harmonious. Well, I'm talking about individualism and community in a somewhat different way."

Consider the ideal of the rugged individualist; then transpose it into an ideal of community as rugged individualist, as self-selected outsider. The American dream in multiples. What might that mean for the individual in American society today?

A striking passage comes to mind from *Cities*: The Gay Freedom Day Parade of 1978, in San Francisco, is at first glance the very antithesis of community in the traditional sense. Rather, it seems a bizarre assembly of individuals whose appearance would probably throw *(Continued on page 551)*

HIGH STYLE... AMAZING GRACE

Trish Landau is a discriminating woman of many moods and competing passions—and her house reflects a harmony of texture, color, and comfort in the grand European style.

Christopher Simon Sykes

When philanthropist Irith Landau set out to decorate her new town house, she took the job "very, very seriously. I wanted to create a home for me and my children." Her savoring of comfort is reflected throughout the house, from its palm-filled entrance hall, above, to its unpretentious garden, opposite.

HIGH STYLE "I wanted a home that catered to every possibility—where you could have a formal dinner, or a dinner à deux in jeans and sneakers." But. Landau confesses, her house is much more sophisticated than what she had in mind.

"I am a very moody person, very passionate: that's what makes my life interesting," Irith Landau says. As whimsical and unpredictable as her taste is her living room, right. The richness of texture and period—antique rugs and precious materials mix with Fautrier paintings, Fontana bronzes on the mantel, Yves Klein's neon-blue homage, "Nike of Samothrace"—elicits a feeling of enormous well-being, ease; the room's yellow-pleated velvet panel-and-wall walls give off a welcoming golden hue.

Christopher Simon Sykes

Subtly stenciled wreaths give texture to the stairway wall, left, lined with Irith Landau's collection of Jules-Alexander Grün's fin de siècle dandies, which once hung in a Montmartre cabaret. A Picasso drawing hangs above the kilim-upholstered sofa in the library, right, a decidedly urban room that dramatizes the richness of Ms. Landau's Middle Eastern heritage.

Christopher Simon Sykes

HIGH STYLE The library's walls, designed to look like marquetry, are a collage of thousands of bits of hand-painted paper, in a pattern inspired by a classic cigar box and applied by four remarkably patient and meticulous women.

HIGH STYLE "To me, the bedroom is the most important room in the house. It should be exactly what you are. In my case, it's a cozy place."

"It's the heart of the house because I spend most of my time there with the dogs and children," Irith Landau says of her spacious bedroom, above. Its stenciled pale-yellow walls make it as light and airy as the public rooms are dense and comforting. In the dressing room, below, striped silk walls show off a collection of family photographs and a painted Italian Empire commode.

Christopher Simon Sykes

A monochrome painting by Lucio Fontana, master of the artfully slashed canvas, faces the marble-rimmed tub in Irith Landau's plush bathroom, below. Casually cluttered is a glass-and-bronze table by Diego Giacometti; carefully placed on the sofa is a hand-stitched pillow: "To be rich is no longer a sin; it's a miracle." Right: More Grün cabaret portraits flank the doorway to Landau's bedroom.

DAYTIME DRESSING:

Longer jackets.

Easygoing,

jacket-like furs.

Strong accessories,

A mix that

gives this season's

understated

daytime dressing

undeniable

presence...

Continuous idea on these ten pages: the color grey. Continuous element in a wardrobe: the jacket. Longer. Refined. With gold buttons—Adolfo's "woman in a grey flannel suit," *left*. Montaldo's; Neiman-Marcus; Gazebo, Winston Salem NC. To order at Saks Fifth Avenue; Balliet's. ... Better than one good handbag: two!—a bag-inside-of-a-bag, *opposite*. One that's "dressed." The other that carries everything—in style. Hunting World tote, about $405. Hunting World, NYC. Louis Vuitton handbag, about $485. At all Louis Vuitton stores. All jewelry, by Barry Kieselstein-Cord. Watch, Aaron Faber.

AN UNCOMMON PRESENCE

These ten pages
hair and makeup
by Rick Gillette
Details, last pages

Eric Boman

Pivotal points:

The longest jacket.

With substance...

An easygoing fur

(the best!) to slip over

everything...

The authoritative jacket: clean-cut. Well-defined. As part of a suit. As a perfect separate piece. *Left*, Claude Montana's, in grey wool. Jacket and pants, about $850. Macy's, Herald Square; Nan Duskin, Philadelphia; Panache, Millburn NJ; Burdines; Saks Jandel; Claude Montana Boutique, Beverly Hills....The "duffel" coat—revised! *Opposite*: A fisher parka with hood and toggle buttons. By Grosvenor Canada. The Fur Galleria, Cedarhurst NY; Kramer's, New Haven CT; Thomas E. McElroy Furs, Chicago; The Fur Centre, St. Louis and Kansas City MO; Koslow's, Fort Worth TX; Edwards-Lowell, Beverly Hills. Details, last pages, this issue.

Eric Boman

What really works for day: The nine-to-five skirt.

Especially as part of a suit... A knockout fur that works like a jacket... Over a jacket... or not

The streamlined suit, *right* With shape. With wit: two side buckles. Complice suit, about $575. Bergdorf Goodman; Sophy Curson, Philadelphia; Tabbi, Atlanta GA & New Orleans LA; Lina Lee, Beverly Hills; Maxfield, Los Angeles; Bacci, Canada. Bracelets and watches, Bulgari at The Hotel Pierre, NYC....The fur as "jacket," *opposite*. To travel with you. To wear over a suit. Over pants. In Heather Lunaraine mink. Valentino for Laurence Kaye Furs. DiutshFurs, Boston; Sara Fredericks, Short Hills NJ & Palm Beach; Nan Duskin, Philadelphia & Baltimore; Capriccio, Scottsdale AZ & La Jolla CA; Amen Wardy, Newport Beach CA. Necklaces, Bulgari at The Hotel Pierre, NYC. Bracelet, model's *right hand*, Schlumberger for Tiffany & Co. Details, see next to last pages.

Eric Boman

The best accessories: From fur, to the look of a stocking and shoe— to change everything...

A fur "cardigan sweater"! *Far left:* Natural Russian sable, by Evans Furs. Garfinckel's; Burdines; Robinson's, Beverly Hills; Macy's, San Francisco....The knit alternative: softer suit dressing, *center.* The jacket: a strategic part of day dressing. From Genny, in grey wool. Suit, about $840. Bergdorf Goodman; Suzy, Great Neck NY; Perkins Shearer, Denver; Amen Wardy, Newport Beach CA.... Accessories with clout, *opposite.* The textured shoe: in grey ostrich. The panty stockings: darker. But not opaque. The handbag: portfolio-sized. The watch, the bracelet—with impact. The clean white glove—for crispness. Yves Saint Laurent Footwear. About $220. Saint Laurent Rive Gauche Boutique Femme, NYC. Saint Laurent Rive Gauche Boutiques, Philadelphia & San Francisco. Evan-Picone Hosiery. Louis Vuitton bag, about $1215. Louis Vuitton, NYC; Beverly Hills. Jewelry, Bulgari at The Hotel Pierre, NYC. Details, last pages.

Eric Boman

ALTIMES
rate
1% in
arter

Rereading the classics: The leather coat, pinstriped suit, fur with a bold new twist...

Eric Boman

New take on the pinstriped suit, *opposite*. The longer jacket: double breasted. By Gucci. Jacket, about $450; pants, about $195. Available at Gucci stores. Jewelry, Bulgari at The Hotel Pierre, NYC . . . .The 9:00 P.M.-to-9:00 A.M. Natural Crown Russian sable jacket, *near left*. As a "cardigan" over a skirt. Over pants. Over anything. Bill Blass for Mohl Furs. Colbert's, Amarillo TX; Bullocks Wilshire; I. Magnin. To order at Montaldo's; Marshall-Field's; Swansons on the Plaza . . . .Warmth inspired! A pewter leather coat, *opposite inset*, lined in sheared beaver. By Miguel Cruz. Lina Lee, NYC; Janet Brown, Port Washington NY; Panache, Millburn NJ; Cyreld, Brookline MA; The Twenty-Four Collection, Miami; Jackson Graves, Minneapolis. Details, more stores, last pages.

On these eight pages, the best of both themes; their impact on one of the season's big-news fabrics: denim. . . .Epitomizing the spare theme, *left*, a new necklace from Elsa Peretti for Tiffany & Co.: a single diamond stud on a sinuous black silk cord! All the ornamentation you'd need against straplessness at night; a cashmere sweater and denim skirt by day. (News: black silk cording, braiding, tassels everywhere, on everything.) . . .And, *right*, the bravura look of boldly shaped, gutsy rings, a bracelet —all with big, colored stones, bright enameling, panache. Rings, Elizabeth Gage, London; Mark Spirito. Bracelet, Elizabeth Gage, London. Belt, Suzy Dyson. Denim jacket, Lee. These eight pages: hair, Oribe for Oribe at Parachute; makeup, François Nars. Details, stores, last pages.

Steven Meisel

STAR-QUALITY ACCESSORIES

Accessory news: two contrasting themes. One: spare, simple, often based on a single "less-is-more" piece. The other: bold, bravura; often based on many pieces. Key to both: knockout accessories, so exciting they turn the season's classic looks to high-voltage, star-quality

A FLOWERING OF PINS... THE TOUCH OF BLACK

Big news: pins—all sizes, shapes, degrees of dazzle. Big-news ways to wear them, *left:* covering a denim jacket—everywhere . . .or a single row down the back, on a sleeve; wherever. Jacket by Levi Strauss. . . .More sensuous, spare black, *opposite.* For evening, a soft satin bow and strap for Chopard Genève's 18k-gold and pavé diamond watch. . . . For any time, from Elsa Peretti for Tiffany & Co., a slim suede belt with her horseshoe sterling silver-and-diamond buckle, diamond stud. Details, more stores, last pages.

Steven Meisel

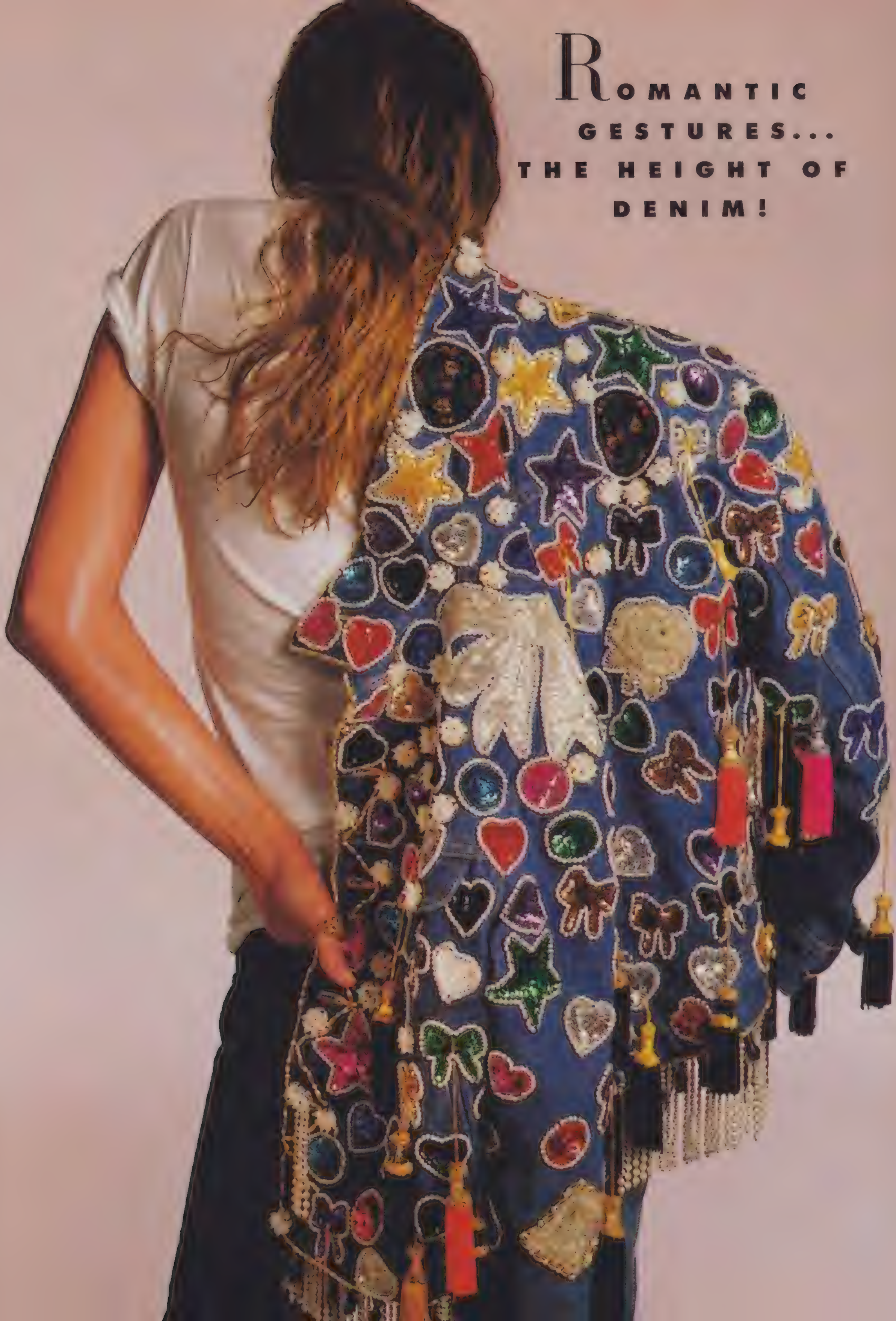
STAR-
QUALITY
ACCESSORIES

STAR-QUALITY ACCESSORIES

Hands-on news, *left*. Perfect on its own, as the centerpiece for a decorated wrist, the new Concord Saratoga 18k-gold watch. At Tiffany & Co. Here, with charm bracelets from Barry Kieselstein-Cord; and Fred Leighton, Trump Tower, NYC. On the fingers: big—almost to the knuckle—rings with sculptured shapes, bright stones, enamel. By Paloma Picasso for Tiffany & Co; Elizabeth Gage, London. The plumed hat, Eric Javits. . . . Instant fireworks: a denim jacket with the decoration and dazzle built-in. Judyth van Amringe's, *right*, emblàzoned with sequins, beads, tassels, color. To order at Barneys New York; Ultimo, Chicago; Hattie, Palm Beach and Birmingham MI; Interpretations, Boca Raton FL. Details, more stores, last pages.

Steven Meisel

ROMANTIC GESTURES... THE HEIGHT OF DENIM!



STAR-QUALITY ACCESSORIES

Mesmerizing,
the sensuous
movement
of a single, slim drop
of rhinestones,
left, worn full-length
(11 inches!) or looped
once around the ear.
By Jules Van Rouge.
Henri Bendel;
Maxfield,
Los Angeles.
. . . Surprise of the
season: charms!
All shapes, styles,
at every price level.
And now you wear
them decorating
a denim jacket,
right; pinned on
a cashmere dress,
a glove, a hat;
hooked on a watch,
a bracelet,
even a ring.
Jacket, Guess? by
Georges Marciano . . .

Beauty Note:

Big help for a prime
accessory, your hair:
Estée Lauder's
7-day Hair
Repair Complex.
Details, last pages.

Steven Meisel

A

MULTITUDE
OF CHARMS...
THE
SINGULAR
EARRING

COLORFUL WE

What most people love to play around in off hours, weekends, whenever: good-looking knock-around clothes geared to a more casual pace. On these six pages, the newest (most at prices you can't beat!)—keyed in new pales or brights—from the places where you always find this easy dressing at its best. Starting strong, *right*: Banana Republic's all-purpose cotton jacket at a terrific price—each, about $29. . . . *Below*, most casual sweater-and-skirt dressing from Banana Republic: oatmeal tweed wool sweater, about $115; Mizuki cotton "workshirt", about $37; and grey cotton de[illegible] skirt, about $70. Cotton jacket, right, [illegible] Banana Republic stores [illegible] Zinger's grey silk jacket, about $375, [illegible] The Twenty [illegible]

Paler is better!: icy pink (peach, yellow) for easygoing silk jackets, pants

Standbys that stand out: rugged neutrals

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EKENDS

Red-hot neutrals: classic cotton jackets in unexpected color

Ishimuro

Top bet—Western-style shirts in new neutrals. . .in silk!

COLORFUL WEEKENDS

Leading it all to the best [illegible] sweatshirting; [illegible] swaggering duos of mix-and-match! Our standout, left: Guess? by George Marciano [illegible] shirt with printed patch pockets. Each, about $62. Macy's, Herald Square; Bullock's. . . . At a great price—and in the season's soft neutral colors, The Gap's classic ribbed sweaters, *below*—you can't have too many! Each, about $32. At all Gap stores. . . . *Right*: Naf-Naf [illegible] jacket [illegible] sweatshirt. About $110. [illegible]

Pretty in pink: latest color twist for a cozy padded overcoat

Pullover of choice: everyone's favorite crewneck

Winning stripes: rugby

COLORFUL WE

Perfect case for recoloring the classics: *right*, Benetton's new electric-blue wool blazer, about $135. At select Benetton stores....Tough competition, *left*: Ralph Lauren's hard-to-beat red fisherman's jacket, about $198, with turquoise cotton sweater, about $226, and pants, about $49. Roughwear by Ralph Lauren. Turnout at Polo/Ralph Lauren, New York....*Above*: The Gap's new-style rugby shirt (in bright brights—purple, fuchsia, etc.), about $29 each. At all Gap stores....*Below*, Banana Republic's great new crop of belts: *Left to right*, white stitching and Western buckle, about $28; green leather with "silver" buckle, about $19; all-purpose leather-trimmed canvas, about $15; and rugged "brass"-studded belt, about $36. At all Banana Republic stores. *This page and above*: Hair by Odile for Bruno Dessange. *Opposite*: Hair by Pascal Crucq for Bruno Dessange. Details, see next to last pages of this issue.

Catch of the season: classic fisherman's jacket in red

Pulling it all together: belts with "cowboy" details

shirts in bold, offbeat brights

E K E N D S

Extra credit points: classic "school-boy blazer" in bright blue

Ishimuro

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works? Whimsical pins, charms—personal style for a suit, nighttime shoe, or jacket . . . news in a new/old glove . . . new ways to dress at night, to wear a "special" sweater . . . or shearling coat

What works? In a season of clearly understated clothes—of the simplest, most streamlined sweaters, unadorned coats, and uncomplicated jackets—what stands out, more than ever, is a matter of personal style—the details, the amusing touches of individuality a woman herself brings to the clothes she's wearing. Some of the season's best accessories have been designed with just such a highly personal style in mind. They add dash to simple pieces.

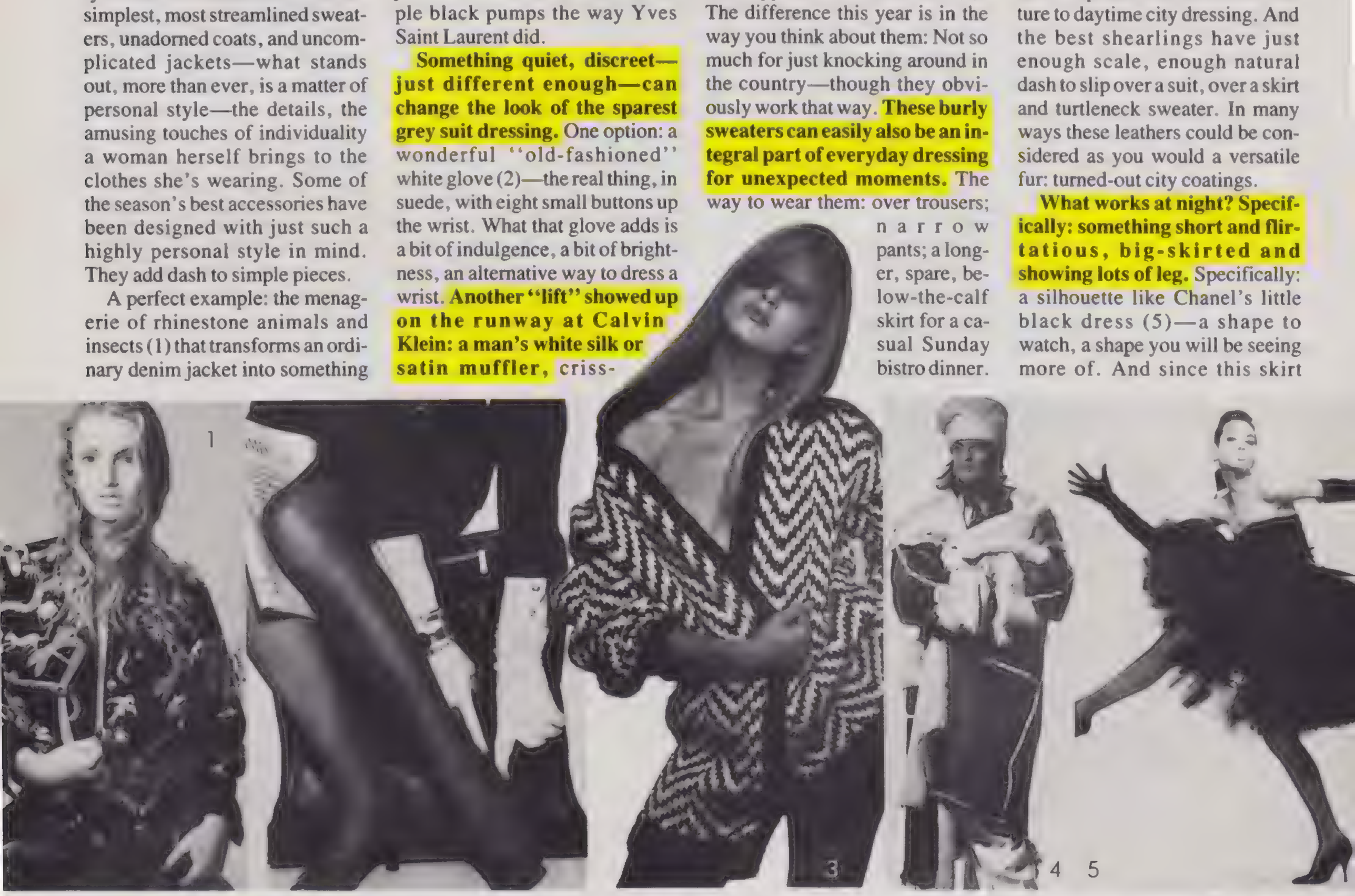
A perfect example: the menagerie of rhinestone animals and insects (1) that transforms an ordinary denim jacket into something—well, completely extraordinary. **While you'll undoubtedly not want these pins in such abundance or just on denim, you may well enjoy one or two—strategically placed—to add spirit, unexpected charm.** Oscar de la Renta did exactly that by pinning two rhinestone bows to the neck of his pullovers. A few pins could dot across the shoulder of a classic Chanel suit or march in a line straight down a tailored jacket front. For evening, you may even want to consider clipping jeweled bows to the *backs* of simple black pumps the way Yves Saint Laurent did.

Something quiet, discreet—just different enough—can change the look of the sparest grey suit dressing. One option: a wonderful "old-fashioned" white glove (2)—the real thing, in suede, with eight small buttons up the wrist. What that glove adds is a bit of indulgence, a bit of brightness, an alternative way to dress a wrist. **Another "lift" showed up on the runway at Calvin Klein: a man's white silk or satin muffler,** criss-crossed and tucked into the neck of a sweater set. Even simpler: the sparest gold choker—merely a gold band—for a glint of metal at the neck, to wear without earrings. Or a new lipstick in a fruit color somewhere between strawberry and peach—an accessory that brightens the face instantly.

What else counts? In an undeniably big sweater season: a renewed emphasis not only on classic cashmere sweater sets but on special, bulky, oversized sweaters that have a one-of-a-kind appeal or are handknit (3). The difference this year is in the way you think about them: Not so much for just knocking around in the country—though they obviously work that way. **These burly sweaters can easily also be an integral part of everyday dressing for unexpected moments.** The way to wear them: over trousers; narrow pants; a longer, spare, below-the-calf skirt for a casual Sunday bistro dinner. These sweaters are finds; almost, in fact, collectors' items.

There is also a whole new way of thinking about shearling this season (4) and the sort of coats that once were rough, gear-like, the kind of warm covering you wore only in the country—or in the city to fend off the worst cold of winter. **This fall, shearling is often more supple and less bulky, more sophisticated.** A shearling coat—especially in a new color such as grey—adds not only built-in warmth but a certain kind of polish and welcome texture to daytime city dressing. And the best shearlings have just enough scale, enough natural dash to slip over a suit, over a skirt and turtleneck sweater. In many ways these leathers could be considered as you would a versatile fur: turned-out city coatings.

What works at night? Specifically: something short and flirtatious, big-skirted and showing lots of leg. Specifically: a silhouette like Chanel's little black dress (5)—a shape to watch, a shape you will be seeing more of. And since this skirt draws a lot of attention to the legs, what you need—more than ever—are blackened stockings, heeled slingback shoes or delicate pumps. What you will also be seeing in coming months: shoulder bareness, straplessness, the kind that works best with a minimum of jewelry, a spare, uncluttered neck. New drop earrings line up in a simple "chain" of six or eight rhinestones. They're one more added bit of charm to watch for. ▽



La Romantique

LASSALE

THE HERITAGE IS OBVIOUS.

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VOGUE'S

health style

Tooth-friendly food... winning cooperation ...super supplements?... future birth control

We've all been told since childhood that eating too much sugar is bad for our teeth, but the latest research suggests that some foods may actually help to *protect* oral health.

Studies conducted at Indiana University indicate that unprocessed whole-wheat flour may be less likely to contribute to tooth decay than refined flour. The reason, said Bruce R. Schemehorn, M.A., who directed the research: "The refining process seems to break down starch into small particles more easily utilized by decay-causing germs." Dr. Schemehorn cautioned, however, that laboratory animals fed combinations of sugar plus whole wheat—as in whole-wheat cookies—lost unprocessed flour's advantage.

Another food that may have a surprisingly benign effect on tooth health is a milk-chocolate bar, which contains a tannin-like substance that seems to neutralize sugar's effect and to block the conversion of sucrose into dextran—a sticky form of sugar on which tooth-attacking bacteria thrive. In addition, noted Shelby Kashkett, Ph.D., of Forsyth Dental Center/Harvard School of Dental Medicine, chocolate has what dentists call "fast oral clearance," meaning it is broken down and swept out of the mouth before it can harm teeth.

One of the most tooth-beneficial foods may be cheese—especially Cheddar, Swiss, Monterey Jack. Charles Schachtele, Ph.D., University of Minnesota, has found that animals fed cheese snacks don't develop dental caries even when on high-sugar, high-starch diets. Experts theorize that cheese increases saliva flow—and natural tooth "cleaning"—and that calcium and phosphates in cheese may help to remineralize, repair damaged teeth.

Whatever type of food you eat, of course, the best tooth-protective strategy is still to brush—or, at least, rinse your mouth with water—after every meal *and* snack; to floss daily; and to have regular professional tooth cleanings and check-ups.

"NO SMOKING" ZONES

Good news for non-smokers: "clean" indoor air is getting easier to find. Laws banning or limiting smoking in airports, government buildings, theaters, and restaurants have been passed by thirty-six states, the District of Columbia, and hundreds of cities and towns. In ten states—and cities ranging in size from LA and San Francisco to Fort Collins, Colorado—the laws go even farther, limiting smoking in the workplace as well. Expected to be up for consideration this fall: a bill that would restrict smoking and mandate smoke-free areas in public spaces, restaurants, and offices in NYC.... Worrying experts, seen as a step in the *wrong* direction: the number of college women who have taken up the smoking habit. In one recent survey, 18 percent of female college students reported smoking cigarettes daily, compared to just 10 percent of their male counterparts.

watching our weight

has become a national habit, but our actions don't always match our intentions. In a government survey, almost half of American women said they were trying to lose weight, almost twice the percentage of U.S. men. While almost three-fourths of the women agreed that increasing physical activity was one of the best weight-loss methods, many of us admit we are not very active. Another factor making it hard for women to keep our weight under control: over 70 percent of us eat between-meal or late-night snacks. (For more news, booklets to order, see the Health Style Guide, page 542).

Sore throat? Skip hot tea, opt for frequent cold drinks to reduce inflammation. While lozenges may help, gargling with salt water seems more soothing. See a doctor if glands are swollen/sore throat lasts two days or longer.

Country vs. city life?

Life in the country has often been portrayed as an idyllic existence. But, recent evidence suggests that happiness may not depend as much on *where* you live as on *how* you live.

A recent study at Duke University revealed that young women living in urban areas were twice as likely to suffer from depression as their rural counterparts. Yet, experts feel that there are steps to take to turn this trend around.

"Many urban women move away from family and friends and don't take time to develop new, stable, intimate relationships; they lack the support system they need in a stressful urban environment," said Dan Blazer, M.D., Ph.D., professor of psychiatry, at Duke University Medical Center, who headed the study.

Best preventive strategy: Keeping open your old ties with family and friends while forging a new support system, said Sandra Samaniego, Ph.D., clinical psychologist at Lenox Hill Hospital, NYC. A new love relationship can help to smooth a transition, but other factors count, too. Something as seemingly simple as maintaining a regular exercise schedule can help to boost your mood as well as your physical fitness; and even may be a way to meet new people.

While everyone has normal ups and downs, lasting symptoms such as trouble sleeping, a drastic change in eating habits, exhaustion with "no reason," and difficulty concentrating may warrant a professional's attention.

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Contraception: What's Ahead

The news from the birth-control front is a mixture of excitement over research into the future and concern about the shrinking number of options available to women *right now*. While today's improved birth-control pill has proved effective and safe for millions of women, Malcolm Potts, M.B., Ph.D., president of Family Health International, at a recent Planned Parenthood conference, noted that "American women may leave the twentieth century with *fewer* contraceptive options than were available when the century began. In 1900, there were crude—but surprisingly effective—versions of cervical caps, IUDs, diaphragms, condoms, and spermicides, and a wider variety of choices in each method. Today, with advanced scientific knowledge, we have more refined and more consistently effective methods of birth control, but fewer options."

The situation in the U.S. today is rooted in financial rather than scientific problems, many experts feel. The most striking example of this trend was the withdrawal, within the last thirteen months, of IUDs (intrauterine devices) from the U.S. market by two manufacturers, Ortho Pharmaceutical Corp. and G.D. Searle—"a decision that could result in over 123,000 *unintended* pregnancies within the next year alone," noted Jacqueline Darroch Forrest, Ph.D., research director, NYC's Alan Guttmacher Institute. "The one IUD still available in the U.S., the hormone-releasing Progestasert, has been a much less common choice because it must be replaced each year." More recently, a lawsuit against one manufacturer of contraceptive gel led to a statement by the manufacturer—later retracted—that this option, too, might be removed from the market.

What does the future hold? Despite the risks, research is continuing into new contraceptive methods, some of which are already in use in other countries. The biggest breakthrough, expected within the next five years, will be the introduction of methods that rely on time-released hormones to block fertility temporarily; because these methods will not use estrogen, however, experts expect that they will not increase women's heart-disease risk. These advanced contraception methods may include:

- *Implants* Matchstick-size rods that are implanted under the skin of the arm and slowly release ovulation-inhibiting hormones over the course of five years could receive FDA-approval within the next two years. Smaller, easier-to-insert, biodegradable implants that will last for one year could become available in the early 1990s.
- *Vaginal rings* Soft progestin-releasing rings to be removed only during menstruation could be on the market in three years.
- *Injections* Within five years, an American woman may be able to have an injection of contraceptive hormones every three months.

Also in the works are improved barrier methods such as more effective *spermicide formulas* and the *cervical cap*, a small plastic cap that fits snugly over the cervix and acts as a barrier to sperm. Extended-wear versions of the cervical cap equipped with valves for menstruation are also in developmental stages.

Some of the more promising, but still highly preliminary, contraceptive possibilities also include *post-ovulatory methods* (or variations of "morning-after" pills), *anti-pregnancy vaccines* that would last at least a year, and *male contraceptives* in the form of pills, injections, or even a nasal spray that would inhibit sperm production or motility. Because no compounds have yet been found that repress sperm activity without reducing libido, however, experts feel that a male pill is unlikely within this century.

—PHYLLIS LEHMANN MCINTOSH

Concerns about limiting dietary fat and eating more healthfully have led to the introduction of "lean" beef and chicken. How do the new alternatives showing up in supermarkets and butcher shops compare with traditional meat and poultry?

Most "leaner" beef has about 25 percent less fat than comparable cuts of meat, the result of new breeding techniques that reduce "marbling"—or untrimmable intramuscular fat—as well as greater trimming of fat before the meat is sold. Even the leanest of the new beef, however, is still no nutritional match for fish or poultry, as it has twice the fat content of the same size serving of skinless chicken and about ten times the fat of broiled fillet of sole. Also, experts note, all lean beef is not alike; a woman who wants to keep her dietary fat intake at a moderate level should choose a cut of beef that has no more than 200 calories and 10 grams of fat per three-ounce serving and should try to eat no more than twelve-to-sixteen ounces of beef per week. Of course, preparation counts; beef should be broiled and not served in high-fat sauces. Since fat is important to meat's tenderness and flavor, the taste of the "new" beef may take some getting-used-to.

The main advantage of "lean" chicken turns out to be convenience rather than nutrition, "as a woman can achieve the same fat reduction by removing the skin and trimming away all visible fat at home," said George York, Ph.D., lecturer in food science and technology, University of California, Davis. "Lowering poultry's fat content doesn't seem to have much of an effect on its flavor." On average, "low-fat" chickens have 8-to-24 percent less fat than usual, but because fat content can vary from one brand of chicken to another—and even within the same brand—it's wise to read labels before you buy.

EYE CUE Year-round concern: protecting eyes from sun. Dark lenses widen pupils, some actually up UV absorption that may damage eyesight. Ask for lenses that screen UV and short-wavelength blue light.

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Your well-being

BY BARBARA LANG STERN

If you want to motivate others to cooperate with you—at home, in the office, or in social situations—the best way is to try to see that *their* needs are met first," says Marvin D. Glock, Ph.D., professor emeritus of educational psychology at Cornell University. "Only after certain basic needs are satisfied is an individual likely to feel what is, in effect, a 'higher' need: to join forces and work harmoniously and productively with others."

A hierarchy of needs that motivate people was developed by the late psychologist Abraham Maslow. Our **physiological needs** for food, drink, sexual satisfaction, clothing, and shelter come first, forming the bottom, most primitive layer in a pyramid of needs. On the next level up are **safety needs,** including physical security and psychological safety. **Love needs,** relating to affiliation, acceptance and "belongingness," come next, followed by the need for **self-esteem:** this is met as you *do* things (achieve, develop competence, win approval and recognition) that lead to a sense of pride and personal worth. The peak of the pyramid is **self-actualization,** which Maslow saw as a potential for developing your highest sensibilities, and being at one with an overall purpose or philosophy of life.

In seeking the cooperation of other people, the basic steps are to define a goal, to obtain the others' agreement to work toward that goal, and to provide the support or revisions needed during the project. Throughout this process, the key is to remember that only when people's more basic needs are at least partially satisfied will the next level of needs be felt. You intuitively know better than to expect the attention and cooperation of a hungry or anxious individual, so you're in tune with some primary needs when you start a committee meeting with food and beverages and/or with warm remarks to make people feel welcome, valued, and secure. "But when people's needs are less obvious and more complex, listening and assertion are necessary for understanding and motivating others to cooperate," says Dr. Glock.

Suppose you're supervising people who are protecting their own interests, refusing to share information with each other, not acting as a team. Not only must *you* learn about their concerns but the group probably also needs some instruction in communication, so they can tune in to the vulnerable humans beneath carefree, tough, or competitive veneers.

You might ask one of the group, "How do you feel your project is going?"

"It's okay," she answers guardedly.

You say, "Things aren't bad but they could be better?" using "active listening," which entails rephrasing (but not parroting) what someone tells you, so you're both sure you've understood the message.

"No one seems to care much about who works hard and who goofs off back here," says a worker, giving you a clue to the problem: this person needs evidence that someone in authority values *her* contributions *or she won't feel safe in her job*, much less ready to help others succeed.

Cooperation: get others to work with you by meeting their needs first

"Women often are good at eliciting and giving cooperation because they're trained since childhood to be sensitive to the needs of others," says Dr. Glock. "But I think they need to become more comfortable giving an assertive message about their own needs. This is crucial when someone won't cooperate, even after you've done your best to meet his or her needs."

Suppose someone regularly misses deadlines, or fails to finish agreed-upon chores. Reprimands are inadequate, points out Dr. Glock. You need to send an assertive message about what it means to *you* when this person doesn't cooperate: "When we don't meet our department's deadlines, I feel terribly frustrated and unhappy because this reflects on my ability to supervise a group." The person may give several excuses. "I understand you had trouble with your friend and the computer and your dog. That kind of thing happens to all of us, and I'm very sorry; but your lateness makes me unhappy because it does reflect on my responsibilities. . . ." You should continue to repeat *your* needs and feelings.

"Your chances of success are great because few people really *like* to hurt somebody else," sums up Dr. Glock. ▽

BREAST PROTECTION

The evidence is clear: the more regularly a woman examines her own breasts—and becomes familiar with their normal shape and feel—the more likely she is to recognize small changes that, brought to a doctor's attention, can save her life. Yet the National Center for Health Statistics found that last year, fewer than one-third of American women performed monthly breast self-exams, while 12 percent don't know the correct technique.

To start now: doing the following three-step breast self-exam (BSE) recommended by the American Cancer Society (ACS) every month, either one week after your period, or, post-menopause, on the first of the month:

1. **In the shower,** *use right hand to examine left breast, vice versa. Fingers flat, move gently over every part of each breast, checking for any lump, hard knot, or thickening.*

2. **Standing in front of a mirror,** *visually inspect breasts with arms at sides, then overhead. Look for a change in contour, swelling, dimpling of skin or change in nipples. Repeat this inspection while resting palms on hips, pressing down firmly to flex chest muscles.*

3. **Lying down,** *with a pillow under right shoulder, right hand behind head, use left hand, fingers flat, to press gently in small, circular motions around outermost edge of right breast. Move one inch inward and repeat. To examine breast, including the nipple, make at least four circles, checking for any unusual lump or hard spot (a ridge of firm tissue in the lower curve of each breast is normal). Repeat on your left breast, pillow under left shoulder. Squeeze each nipple gently between thumb and index finger, check for any discharge.*

While most breast lumps or changes are not cancerous, any change should be checked by a physician immediately. More help: a free plastic shower card with step-by-step BSE illustrations (from High Priority/AMC Cancer Research Center in partnership with Adolph Coors Co. Write AMC at 1600 Pierce St., Box C-15, Denver, CO 80214). . . . And, the first week of this month: self-health workshops at YWCAs across the country, under the auspices of the American Academy of Family Physicians/National Cancer Care Foundation through a grant from Stuart Pharmaceuticals.

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Your diet: "super" supplements

BY JUDITH S. STERN, Sc.D.

Last year, according to a U.S. Department of Agriculture survey, over 57 percent of American women aged nineteen to fifty took vitamin and mineral supplements. While most experts recommend getting these nutrients directly from foods, in certain situations—weight-loss, pregnancy, or while taking some medications—supplements taken under a doctor's supervision can be helpful.

However, a new "breed" of supplements has been developed that may promise more than it can deliver. These supplements often contain "megadoses" of nutrients—up to ten or more times the USRDA (government guidelines for recommended daily allowances of nutrients)—as well as "pseudo"-nutrients (those that have not been demonstrated to be needed for good health). Because supplements are categorized as "foods" and not as "drugs," the Food and Drug Administration (FDA) does not set limits on allowable levels of vitamins and minerals in products, unless evidence of harmful effects can be proven. Today, there is growing concern that taking megadoses of some supplements may prove to be dangerous. Here, the latest—controversial—supplements:

Beta-carotene/vitamin A Scientists have found evidence that diets low in vitamin A are associated with increased risks of certain cancers. In several studies, individuals who had an above average intake of foods rich in vitamin A had a lower rate of lung cancer.

According to Peter Greenwald, M.D., director of the Division of Cancer Prevention and Control at the National Cancer Institute (NCI), these studies looked at *food*, not supplements. No evidence justifies taking supplements of beta-carotene. Dr. Greenwald recommends including a variety of foods that are low in fat and rich in vitamin A and beta-carotene in a healthy diet. Pure vitamin A is found only in animal sources such as liver and egg yolks; plants (mainly green and yellow vegetables) contain beta-carotene which can be metabolized into vitamin A. At high doses, vitamin A has been shown to be toxic; beta-carotene can cause skin to turn yellow, and studies are underway that will determine its long-term side effects.

Fiber supplements contain fibers isolated from plants. Traditionally, foods high in fiber have been known to aid in digestion, and recent epidemiologic research indicates that high-fiber, low-fat diets are associated with lower incidence of colon cancer. But, fiber *supplements* prematurely promise these results.

According to David Kritchevsky, Ph.D., associate director of the Wistar Institute, Philadelphia, when fibers are isolated from food, their physical structure and function may change; and therefore it is still wisest to get fiber from a variety of foods.

Fiber supplements marketed for weight loss are supposed to swell in the stomach and give you a full feeling to help you eat less. While this may be true for high-fiber *foods*, some studies report no difference in hunger rating and weight loss between people taking fiber supplements and those taking placebos.

Some fiber supplements can also cause esophageal blockage and a decrease in absorption of some trace minerals.

"Ultimate" supplements? What about supplements that promise to give you "optimal health?" One new plan from United Sciences of America (USA, Inc.) includes a "master formula" that contains vitamin A, beta-carotene, and an "antioxidant complex" of chemicals proposed to be cancer preventors. Some of the ingredients, like PABA, are not proven dietary requirements.

Dr. Kritchevsky states that no one knows what "optimal health" is and furthermore, "there may be unknown nutrients that we get from food that could be missing from supplements." And no one knows the real benefits *and* the long-term side effects of taking these antioxidants.

Supplement risks Toxic effects from supplements may result from taking as little as five times the USRDA for some nutrients. Since symptoms from supplement overdoses can often mimic those of diseases, a woman should alert her physician to her supplement use. The FDA is currently monitoring reports of supplements' side effects. Until all the evidence is in, the best advice seems to be to take supplements only in moderation, preferably under a doctor's supervision.

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California, Davis.*

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health style

TUNING IN

Protecting our hearing is often not a high health priority; but, given the facts that our world has become noisier and that almost all of us experience some degree of hearing loss by age thirty, it should be. The good news is that most hearing loss may be preventable.

Overexposure to noise is the most common cause of hearing loss. Any sound above 85 decibels (the noise level produced by most food blenders) is potentially hazardous to ears. Of more concern than the intensity of noise is the frequency and length of exposure. "While the 115 decibels of a rock concert may cause ringing in ears immediately afterwards, unless a person is exposed to that noise frequently, it may not cause permanent hearing damage," said Noel Cohen, M.D., professor and chairman, department of otolaryngology, NYU School of Medicine. "However, some hair dryers used daily for an extended period could cause permanent loss of hearing." (Dr. Cohen's advice: A woman who notices temporary hearing loss or ringing in ears after drying her hair should wear ear plugs while using the dryer.)

Other hearing-loss factors: frequent changes in air pressure (in an airplane, deep water), ear infections/diseases (including cold-induced earaches), reactions to drugs (e.g., aspirin, some antibiotics), trauma to the head or instruments inserted into ears. Some experts believe that a high-fat diet may contribute to some hearing problems by leading to accumulation of cholesterol in arteries, including those that lead to ears.

"A hearing problem may begin as an inability to *understand* words rather than to hear them, particularly when spoken over the telephone; a feeling of pressure or fullness in ears, dizziness, or tinnitus—or ringing, humming, or hissing," said Dr. Cohen. "Consult your doctor at the first sign of any of these symptoms. Anyone who works in a noisy environment should have her hearing tested yearly and wear ear plugs when possible."

Other ways to prevent hearing loss: minimize your exposure to loud noise, use gentle soap, water, and a soft washcloth when cleaning ears; restrict cotton swabs to the outer part of your ear.

When it's too late for preventive action, many of the latest hearing aids are able to help people who, in the past, had no success with such devices. Many of these new aids are designed to fit inside the ear and are virtually undetectable from the outside.

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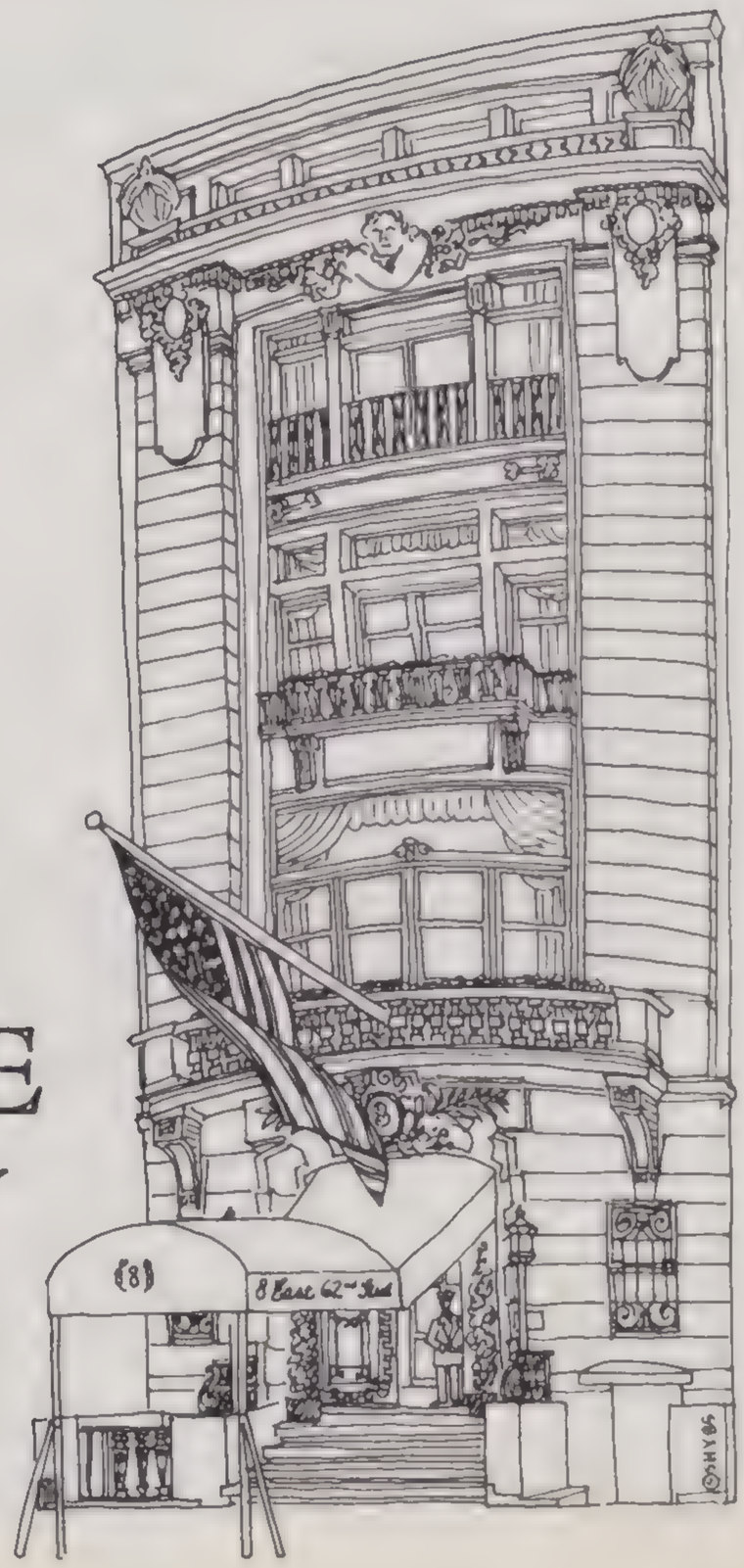

Robert L. Cucin, M.D., Director
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The hardest thing she ever had to do was tell Roger she had herpes. But thanks to her doctor, she could also tell him it's controllable.

Whether you have a mild, intermediate or severe case of genital herpes, you should see your doctor to help gain new control over your outbreaks—especially if you haven't seen your doctor within the past year.

The medical profession now has more information than ever before about the treatment of herpes, as well as effective counselling and treatment programs that can help you reduce the frequency, duration and severity of your outbreaks.

If in the past you were told that nothing could be done for herpes, it's no longer true. Herpes *is* controllable.

Ask your doctor about these treatment programs, and whether one of them would be suitable for you.

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health style

SALT SURPRISES

Almost *half* of all Americans are trying to cut down on salt. While celery, garlic, and onion salts may *sound* like substitutes, they are actually quite high in sodium. Other unexpected sodium sources: mustard, ketchup, many salad dressings, cheeses and bakery products, and some cereals. Check labels; more and more include sodium content (*all* packages of foods sold as "low-salt" do). An important equation: one teaspoon of salt contains 2000 milligrams of sodium—and experts recommend that a healthy adult's diet contain no more than 3300 milligrams of sodium per day.

coping skills

Today, with life expectancy approaching eighty, many of us are adults before we experience the death of someone close to us. Most important to realize: "normal" grief responses vary, said clinical psychologist J. William Worden, Ph.D., Harvard Medical School, author of *Grief Counseling and Grief Therapy* (Springer).

Common reactions include shock, then sadness; anger at being abandoned; anxiety about dealing with a world without the deceased; loneliness. Relief at death following prolonged suffering is normal, but often causes guilt. There are sometimes feelings of numbness, often fatigue, because grieving takes enormous energy.

The more dramatic reactions tend to occur during the first two months, but grieving can continue for several years. "It's most important not to fight feelings, but to express them," said Alan Wolfelt, Ph.D., University of Colorado Health Sciences Center; author of *Helping Children Cope With Grief* (Accelerated Development Inc.).

"A system of social support is key," he said, stressing the importance of letting others help. How to help a friend:

- Realize that people are unique. Don't instruct the person how to feel.
- Be a good listener, even if the person wants to tell one story over and over.
- Don't try to identify. The person doesn't want to hear that you know how she feels.
- Permit the person to express emotion—even to cry.
- Beware of holidays, anniversaries, especially the anniversary of the death. Grief is likely to be reexperienced.
- Be aware of signals—ignoring self-care, radical changes in behavior—that indicate a person may need a professional's help.

—SKIP ROZIN

VOGUE

A HEALTH STYLE GUIDE

LITERATURE

1 ☐ AMERICAN PLASTIC SURGICAL COMPLEX: Information about the complex and Robert L. Cucin, M.D., Director

2 ☐ BURROUGHS WELLCOME CO.: "Herpes. The good news is that now it can be controlled." — general facts

3 ☐ TODAY CONTRACEPTIVE SPONGE: Brochure about product, from VLI Corp.

PRODUCT SAMPLES

4 ☐ O.B. TAMPONS: Keep it simple and set yourself free with superior reliable protection from O.B. Tampons

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SKIN: THE MEDICAL VIEW

(Continued from page 453)

M.D., professor and senior physician at The Rockefeller University, NYC. "We're learning about the conditions that promote cell growth and division. For example, we've discovered many new proteins that are important to cell growth." Also important: the amount of oxygen allowed to get to a wound (some cells grow better in low oxygen), and the pH of the area.

"Knowing what factors control the skin's ability to grow allows us to offer better treatment," said Dr. Carter.

DIET AND SMOKING

Severe dietary deficiencies can cause major skin problems—but most doctors agree that those are extremely rare in this country. "Unless you're truly starving, it's unlikely that your diet will affect your skin," said Dr. Fitzpatrick. There's also little evidence that vitamin supplements have any effect on skin. How that myth started: people *totally* deprived of certain vitamins—such as some in the B-family—will develop skin diseases that disappear when the deficiency is treated. But it doesn't follow that an *excess* of the vitamin will further improve skin. Researchers are still studying the connection between vitamin E and skin; but there's no scientific evidence that the vitamin, taken internally or applied externally, has any anti-aging effects.

Some people may suffer from specific food allergies that can cause skin eruptions, but these are unusual. As a general rule, foods like chocolate, shellfish, and nuts, once proscribed to avoid acne, are now considered harmless.

"The only time diet will affect skin is if it's taken to an extreme," said Dr. Brademas. "For example, anorectics may experience some skin changes, and people who follow unbalanced fad diets for long periods of time may also notice skin problems. It's probably important to avoid excesses of any kind."

One dietary excess that has known dangers is alcohol. The skin effect: vasodilation, which leads to the appearance of red, enlarged vessels.

Cigarette smoking also seems to leave telltale signs on the skin—such as wrinkling, staining, pallor. Why that is: smoking decreases the oxygen content of blood, impairs blood flow to the body's periphery. The facial movements and contortions involved in smoking a cigarette can lead to wrinkling. "The muscles of the face insert directly to the skin—so if you create a constant pull, you get a wrinkle," said Arthur Balin, M.D., Ph.D., assistant professor and associate physician at The Rockefeller University, NYC. "In the rest of the body, the muscles insert on tendons, so you don't have the same problem."

What that means: facial exercises, touted as a way to prevent wrinkles, may cause them.

EXERCISE

Aerobic exercise has positive effects on many body systems—the muscles, heart and lungs, maybe even the brain. The effects on the skin are suspected, but not yet proven. "We know that exercise encourages the body to produce endorphins, which make you feel good, and produce a high of sorts," said Dr. Gilchrest. "It might also encourage the body to make molecules that act as growth stimulants or nutrients to the skin."

Exercise improves circulation, bringing more oxygen-rich blood to skin and extremities. This is particularly important as skin gets older, since aging skin normally has fewer blood vessels. "When you exercise, blood rushes to all parts of the body, and your skin looks pinker and healthier," said Dr. Brademas.

There can be a negative side to exercise, too. "Exercise speeds up the metabolism, causing the body to make more of what are called oxygen radicals," said Dr. Balin. "When these are released, some experts believe, they play a role which can contribute to the aging process."

There can be superficial damage from exercise, too. "When you exercise in a humid climate, you perspire more, and oil flows more freely," said Nia Terezakis, M.D., associate professor of dermatology at Tulane University Medical School, New Orleans. "It swells the corneal layer and traps the oil and perspiration in the pores. The result may be a flare of acne."

One way to prevent the problem: wear little or no makeup when you exercise, cleanse the skin thoroughly when you're through.

> Skin may be best hydrated from outside, in

HORMONES

For reasons which aren't totally clear, male and female hormones have noticeable effects on the skin. "Women can't grow beards, and there's a soft quality to their skin," said Dr. Fitzpatrick. "Overall, they're less hairy than men, and their skin is more oily, which causes some acne-like conditions."

Many of the new birth control pills, which are low in estrogen and high in synthetic androgen-like hormones, can cause or exacerbate acne in some women. The original birth-control pills, which were estrogen-dominant, had the happy side effect of encouraging clear, glowing skin. But, other dangerous side effects from the estrogen outweigh any cosmetic advantages.

Women often experience outbreaks of acne during the stage of the menstrual cycle when progesterone levels are highest. "Many women get one pimple a month and decide to ignore it," said Dr. Balin. "But inside the pimple are sebaceous material and bacteria. This can cause the white cells to release enzymes that digest not only the bacteria but also some skin components." The result: insidious scarring. Dr. Balin advises women to seek treatment early, before the one-a-month scars become widespread.

The decrease in circulating estrogen that occurs at menopause also can affect a woman's skin. "Some of these changes are problematical," said Dr. Terezakis. "While the drop in estrogen causes a *decrease* in the amount of oil (sebum) produced by the skin's sebaceous glands, facial skin may actually *appear* oilier because the slowdown in cell turnover allows oil to sit on skin's surface and within pores longer."

Because menopause is a *gradual* process—the slowdown in estrogen production that eventually results in cessation of menses actually occurs over a period of ten or fifteen years—skin changes commonly associated with menopause can begin to appear in a woman's late thirties or forties. Estrogen-replacement therapy would be expected to have positive effects on aging skin but "controlled studies have not been done," said Dr. Terezakis. And because estrogen is now usually given cyclically with progestin, the impact on skin may be offset. "Some women who decide to undergo hormone-replacement therapy for medical reasons do report some improvement in their skin's appearance, but this has never been medically corroborated; and the pros and cons of hormone therapy should *never* be decided based on complexion concerns."

MOISTURE

Doctors agree that moisture is vital to skin health, appearance. Surprising news: well hydrated skin is probably best achieved from the outside, in. Despite the common advice to drink eight glasses of water a day, an excessive intake of fluids doesn't seem to help hydrate the skin or combat dryness. (But severe dehydration will cause a change in the skin's texture which clears up once the dehydration is corrected.)

"Resiliency and pliability in the skin come from the stratum corneum—the top layer of skin," said Dr. Balin. "When it's hydrated, it can move, stretch. When it's dry, it will crack, shatter, splinter. It's the amount of water—not oil—in the top layer that imparts resiliency."

One way to hydrate skin: relax in a bathtub for twenty minutes with little or no soap—to allow water to seep into the skin. When you dry off, apply a sealing moisturizer. "Think of it this way," said Dr. Terezakis. "If you take a dry, old leather glove and soak it in oil, you end up with a greasy old leather glove. But if you soak it in water, it becomes soft and pliable again."

Normal, healthy young skin is constantly shedding single cells at a slow, even rate—a process visible only under a microscope. The problem comes when the cells shed in clumps. "Cosmetic moisturizers slide between the dead cells and, in effect, glue them down," said Dr. Terezakis. "Moisturizers may also provide a soothing effect. When skin is irritated it sheds quickly, pulling off the healthy part underneath—which can cause the appearance of a rash."

SKIN TREATMENTS

Topical Retin A has become the treatment of choice for many cases of acne. Recent claims that it can reverse some effects of aging or sun damage are being treated *cautiously* by doctors. "There's a chance that it's true," said Dr. Fitzpatrick, "but the scientific community is still waiting to see the evidence." (See page 453).

Accutane, the oral anti-acne agent, has "revolutionized the treatment of severe, cystic acne," said Dr. Fitzpatrick. "But the story on long-term toxicity of the drug isn't yet in. "Given in larger doses, Accutane can lead to bone disease. It's probably okay in the short-term, low-dose treatments we use, but until we know more, it's not something to be used for mild acne."

Bottom line for glowing skin: pay attention to general health, treat skin with respect. "The message," said Dr. Gilchrest, "is that we do have a lot of control over our skin—at every age." ▽

SKIN-CARE REVOLUTION

(Continued from page 459)

the way we apply our makeup affects the way in which we age, too. For example, those who regularly use a transparent makeup, like a bronzer, receive less sun protection than those whose makeup runs the gamut from semi-sheer to opaque. Even addition of a blusher or eyeshadow makes a difference—these extra pigments are physical sun blocks and help prevent the sun from touching skin wherever they are applied. Remember, we are out in the sun much, much more than we realize."

The chairman of the department of dermatology, Harvard Medical School, Thomas B. Fitzpatrick, M.D., Ph.D., was one of the first medical researchers to study the relationship between sun exposure and skin cancer. Recently, it was announced that Dr. Fitzpatrick had agreed to be part of an advisory council to Fila Fitness, a company that, in association with Charles of the Ritz, has expanded to include skin and body care products, nutritional supplements, and portable exercise equipment. As Robert Miller, president of Charles of the Ritz put it, "it is the first skin and body care line with total emphasis on fitness."

At a recent Fila symposium, Dr. Fitzpatrick revealed his anti-aging secrets as "intellectual growth—keeping the mind active, continuing education throughout life. Exercise and—perhaps most important of all—moderation in alcohol, food, tobacco, and *sun exposure*, all primary areas of abuse." Dr. Fitzpatrick went on to say that visiblity of wrinkles results from too much washing, overmedication, low humidity, and lack of sun protection. "Today's sunburn is tomorrow's wrinkle or skin cancer," he said; "99 percent of premature wrinkling is caused by sun exposure. How many people do you know with wrinkles on their buttocks?"

"Protection is a very major point. Understanding what you are protecting your skin against is just as major," said Alayne Zatulove. "Sun is a catalyst for other kinds of damage. Ultraviolet rays 'excite' the skin and produce what we call 'free radicals' or molecules that do their own kind of damage, so protection doesn't mean just using a simple sunscreen ingredient anymore. There is a much bigger arsenal of technology available now to address different manifestations of aging. But we are no longer dealing with just ingredients. We are dealing with incredible delivery systems.

"As communication itself has developed, so have communication systems for reaching specific areas within the skin. Emulsions took the cosmetics industry out of the dark ages, away from unpalatable mixtures that could moisturize but were heavy, draggy. Emulsions, creams, and lotions led to consumer *compliance*—which is half the game—for products must be used repeatedly to show results. Now we are at the beginning of a new era of delivery systems that help penetration, increase product substantivity."

Sign of the times: Estée Lauder has just introduced a three-week Renutriv III Intensive Skin Therapy with three delivery systems: Phase I is in an aqueous solution (to encourage natural strengthening of the epidermis); Phase II is oil based (to fortify skin's lipid barrier against moisture loss); Phase III is a water-and-oil emulsion (to retexture)—each phase to be used one week.

Dr. Mausner of Chanel continued the "delivery" thought. "Along with an active ingredient that can affect skin, *the vehicle*, the carrier that makes an ingredient biologically 'available' to the skin is just as important. Take, for example, the claim made for hyaluronic acid. In the right vehicle, it is one of the best moisturizers; in an inappropriate vehicle it becomes meaningless."

Dr. Mausner pointed out that the new Chanel Lift Serum Anti-Wrinkle Complex is *not* a moisturizer. "It is literally a wrinkle eraser, full of low-molecular-weight polypeptides (protein building blocks)/mucopolysaccharides (carbohydrates), which may penetrate the stratum corneum." What allows these ingredients to penetrate deeply? The answer is simple. The molecules of elastin and collagen used over the past decade in a variety of beneficial moisturizing products had a large molecular weight, which meant they were unable to penetrate below the very top layer of the skin. The molecules in the Chanel formula are, as Dr. Mausner described, "at the other end of the spectrum—exceptionally small. This enables the ingredients to exert upward pressure from beneath, plumping out lines to give a smooth, even surface. This is an example of the many new cosmetic technologies available, which are being applied to the improvement of skin. These sophisticated materials are combined with the more well-known botanicals like arnica and elderflower, and with organic silica derivatives to produce these effects."

> "The way we apply our makeup affects the way we age . . ."

Step-by-step, "patch by patch" . . . it's hardly surprising that—when, this year the median age in the U.S. is over thirty, more than one in five of the population is fifty-five or over, and by 2010, one quarter of Americans will be fifty-five or over—the leading companies are putting so much energy, time, and so many dollars into fighting the visible signs of aging.

Next year, Revlon, a long-time skin care pioneer, releases the results of a lengthy research program with products carrying the name of Dr. Paul Niehans. Beginning in 1931, world notables—leaders such as Pope Pius XII and Sir Winston Churchill, and stars including Marlene Dietrich and Charlie Chaplin—made hopeful pilgrimages to Dr. Niehans' clinic in Switzerland to receive his rejuvenation treatments.

This major introduction continues Revlon's emphasis on treating photo-aged and genetically aging skin, which began last year with the introduction of the Ultima II ProCollagen Anti-Aging Complex, first for face and throat, followed by a complex especially for eyes.

As one would expect of a house equally committed to color, Revlon's research has now been applied to what the company is describing as the first anti-aging, firming foundation in the industry, ProCollagen makeup, out in January.

In 1984, L'Oréal funded, with Nestlé, CIRD, a major research laboratory in the South of France to study basic skin physiology and the phenomena of aging. Since the laboratory's inception, and with their own crack team of scientists and biochemists, who often work in collaboration with CIRD, L'Oréal has been in the forefront of skin-care advances. This month sees the introduction, under the Lancôme label, of Oligo-Major Activating Serum, a particularly potent form of moisturization, in which trace amounts of the elements copper, iron, silicon, zinc, and magnesium in carefully measured doses are said to promote cell renewal and to defend skin against external factors of pollution/ultraviolet rays.

Next spring, L'Oréal will bring a very new product category to this country. Just launched in Europe, Niosomes are a perfect example of a new kind of *specific*, targeted skin-care product, made possible through the creation of what is being called a "*vector*." It is a word borrowed from mathematics, and it refers to "a very small molecule, full of active ingredients, that has a layered structure exactly matching skin's natural intercellular organization," said A. John Penicnak, Ph.D., senior vice president, corporate scientific department, Cosmair (the American licensee for L'Oréal). "Because of its size and chemical substance, it easily penetrates the skin, to go to work directly at the cellular level.

"Over the last ten years, understanding of cellular composition and function has grown enormously. During this time, a team, with the code name 'N,' discovered that certain lipid spheres (later called vectors) could transport active elements exactly to where skin needs them.

"In 1975, Rosemary Handjani, of L'Oréal's advanced research laboratory, applied for a patent for Niosomes, a new type of sub-micronic sphere. Three years later Niosomes were the subject of an award-winning presentation at a dermatology congress in Sydney, Australia. It was noted then that 'Niosomes are capable of reconstituting the innermost structure of the epidermis . . . by means of biomimickry action—integrated into the epidermis; to counteract its deficiencies and reconstruct the epidermis at the deepest level . . .' " In other words "mimicking" what good skin does naturally!

Dr. Kligman was asked to evaluate Niosomes in a clinical test. He said that Niosomes make skin smoother and give some protection against injurious chemicals. Dr. Penicnak put it another way: "Your skin looks and feels the way you remember its looking when you were young. More important, it's the way it *should* look."

While all this work was going on, scientists were on a similar track at the new ultra-modern Christian Dior Research Center in France at St. Jean de Braye, outside Orléans. Studies there revealed that around each cell is a membrane, which in a young cell is flexible, supple, but which hardens with age, as particles of cholesterol become attached to it. Dior researchers worked with the distinguished Institut Pasteur to carry out experiments on the membrane itself.

As Gérard Redziniak, Ph.D., research director of Dior explained, "The membrane of the cell is like a mouth *(Continued on page 546)*

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SKIN-CARE REVOLUTION

(Continued from page 544)

which catches nourishment. If it is hard, it cannot function properly: if it is flexible, it can. A liposome is a vector which fuses with the membrane and makes it more flexible. Liposomes help fight aging skin three ways—through the membrane, the cell, and the tissue.'' Clinical tests were carried out all over the world with the Dior product named Capture, with encouraging results. According to research, Capture improved skin's texture, strength, appearance.

Maurice Roger, president of Parfums Christian Dior, stated recently at the European introduction of Capture, ''Should our product be considered a medical one? Definitely not. This product does not treat a disease. It purely stimulates the natural functions; that is the role of cosmetology.'' Capture will be here in February.

Other researchers are tackling the visible signs of aging in other ways. Guerlain, for example, brings the Evolution skin-care line here this month, after a successful track record in Europe. A good example of modern skin care, Evolution contains the ingredient ''Revitenol'' to help protect skin against the harmful effects of free radicals—chemical entities released in the skin by sun exposure, now alleged to cause premature signs of aging. Other companies have been studying fibroblasts, which synthesize elastin and collagen in the dermis. (Elastin and collagen are the support systems of the skin.) As fibroblasts become older, they weaken, the support structure begins to sag, and skin is unable to remain healthy, firm.

There is a different look and feel to many of these new skin defenders. They are light, greaseless, and some are almost weightless on skin (one example, Discipline's Pro-Cell T).

According to physician and biology researcher Fernando Aleu, M.D., president of Discipline Skin Care, New York and associate clinical professor of pathology at the Albert Einstein College of Medicine, Pro-Cell T addresses, with thymus extracts, the faulty functioning of fibroblasts damaged by ultraviolet rays as well as the passage of time.

Dr. Aleu said, ''Under laboratory conditions, thymus extracts have been shown to stimulate fibroblasts to produce greater amounts of proteins which compensate for the protein deficit identified as one cause of aging of skin. The thymus is the organ responsible for immunological competence, and a strong well-protected skin is more likely to be able to defend itself from outside insults. Because it is *not* a moisturizer, Pro-Cell T, for the best results, should be followed with Moisture Sealer, a hyperhumectant that 'attracts' moisture to skin, and has a sun-protection factor, making Moisture Sealer an ideal year-round product in every environment.''

Stendhal's New Self Firming program also works on fibroblasts, and is another example of specificity.

Three years ago, Avon announced a grant of $450,000 to the Hospital of the University of Pennsylvania to study the aging of normal skin. James J. Leyden, M.D., professor of dermatology at the University, commented then, ''This generous grant allows us to explore the biochemical changes that occur with aging or with exposure to ultraviolet rays. For the past twenty-five years, the University's dermatology department has focused on the problems of the skin's aging process. It has one of the few clinics for the diagnosis and treatment of the special problems of aging skin . . .'' Avon, still the number-one cosmetics company in the world, with sales of over 2.4 billion dollars in 1985, is concentrating, as is every other serious cosmetics company, on getting to the root of this problem. Every year, Avon has introduced an important skin-care product; and this year's introduction, BioAdvance, is seen as an important new direction.

Since 1981, at the Dermatological Institute in Montecatini, Italy's most celebrated and visited mineral spa, Princess Marcella Borghese and a team of scientists have been applying modern technology to the benefits of the mineral-rich waters, used for centuries to alleviate the aches and pains associated with growing older. The Terme di Montecatini skin-care products were introduced in 1983, followed in 1984 by Terme di Montecatini Clinical Spa Haircare. Next year, as a result of ongoing Borghese research, the Giardini di Montecatini will arrive in the U.S., a totally new approach to fragrance, related to aromatherapy in the most modern sense.

What do all these changes mean? ''Many companies have come to the conclusion that cosmetics claims related to beneficial effects on aging skin can only be credible if scientifically sound data exist to support such claims,'' said Arden's Dr. Demarco. ''Perhaps it could mean more monographs—reports issued by the FDA, which appoints an expert panel to review all literature and compile that literature into a monograph. On the basis of that information, judgments are made about what can and can't be used or said.''

He continued, ''Science is a driving force; it is going to take us in the direction of correcting many problems of aging skin. The regulatory process is just going to have to come along with it. Products have been non-specific in the past. That will probably change in the future.''

Changes are certainly on the way, changes that are going to affect our skin—and our lives. Alayne Zatulove summed up, ''When you sell a product at a cosmetics counter, there's no fear. There may be skepticism about a product's performance, but there is no fear. It has taken a long time for the industry to get to that point, and that obviously has to be maintained.'' ▽

A BETTER FACE LIFT?

(Continued from page 459)

the SMAS down to the jawline, we'd also take a tuck in the ends of the platysma muscle to form a 'sling' over the defatted neck area,'' said Dr. Hugo. The platysma wraps around the front of the throat and chin in a band-like structure at each side of the face; when it sags, it contributes to the formation of a loose, ''turkey gobbler'' neck.

''Because the facial nerves lie directly under the platysma, there was a real risk of nerve damage in the neck area. Many patients complained of strange neck-tightening sensations for long periods of time after the operation. Over time, some surgeons became convinced that the biggest improvement to the contour of the throat and neck was achieved by fat removal—whether traditionally by surgery or, a more recent alternative, by means of suction lipectomy.''

Today, many cosmetic surgeons limit manipulation of the platysma muscle to those cases in which the muscle has sagged markedly in the center, forming two highly visible neck cords. In this case, a surgeon can literally sew the two edges of sagging muscle together, forming a flat surface over which the skin is redraped. Because the muscle is not being dissected, the risk of facial nerve damage is no greater than in a standard face-lift procedure.

LONG-TERM RESULTS?

Some cosmetic surgeons feel that the combination of techniques now available—the SMAS, fat removal, and platysma option (when warranted)—has contributed to longer lasting face-lift results, averaging six-to-eight years rather than three-to-five. Other surgeons, however, are doubtful of how much benefit has been provided specifically by the SMAS technique. ''The most important developments in face-lift surgery in the last ten years may simply be the more extensive skin dissection and fat removal that have now become standard,'' said Thomas D. Rees, M.D., clinical professor of plastic surgery, New York University School of Medicine. ''The majority of face-lift operations now include some manipulation of the SMAS, but the degree to which it is lifted and dissected is so individual that it is hard to isolate its impact on the quality and longevity of face-lift results.''

Dr. Rees is skeptical of any average figure on how long a face lift will last. ''We all age at very different rates—before or after cosmetic surgery; habits such as sun exposure, alcohol intake, cigarette smoking, as well as the unstoppable impact of genetics may all influence how long a face lift lasts. There are patients who had the classic skin-only face lift fifteen years ago and still look wonderful; others who had the full SMAS-platysma operation a few years back and don't look nearly as good. *What seems to be most important is the overall quality of the surgical procedure*.''

FIRST—AND FUTURE—LIFTS?

What about the claim that ''early'' face lifts may provide longer-lasting benefits and help to reduce the need for later surgery? ''I have seen no convincing evidence of the need for a first face lift in the early forties,'' said Dr. Hugo. ''Face lifts don't make skin age faster *or* slower. A woman's age at her first face lift neither hastens nor delays the need for a 'touch-up.''' Dr. Rees agrees. ''Rarely does a woman between thirty and forty need the extensive skin resection of a face lift, unless she has a genetic skin disorder that destroys skin elasticity. Anyone who is advised to have a face lift that early should get a second, if not a third, opinion. A so-called early face lift does more to enhance a surgeon's financial status than it does a woman's appearance.'' ▽

COSMETIC SURGERY

(Continued from page 459)

administration—is protecting consumers against ads that are not.

Of major concern: the fact that *a significant number of cosmetic-surgery advertisements are placed by doctors who are not board-certified in plastic surgery*, who have limited or no verifiable experience. "The average consumer is not aware that a doctor can run an ad in which he claims that he specializes in face lifts *despite the fact that he has not completed the five to seven years of post-graduate training and examinations needed to become board-certified in plastic surgery*," said Robert M. Goldwyn, M.D., clinical professor of surgery, Harvard Medical School and head, department of plastic surgery, Beth Israel Hospital, Boston. Even more disconcerting, according to John C. Munna, M.D., chairman of the committee on false and deceptive advertising of the American Society of Plastic and Reconstructive Surgeons (ASPRS), is "that these doctors may be responsible for many patients' having unsatisfactory results or, worse, being scarred for life, yet they can continue to attract new patients through advertising."

WHO'S MINDING THE STORE?

Under the law, it seems, *lack of official recognition of a physician's expertise in a given area of medicine is not considered grounds for a charge of deceptive advertising*. And some experts feel that the definition of "false and deceptive" advertising has become a grey area.

The Federal Trade Commission (FTC), responsible for regulating advertising in the U.S., stands firmly behind doctors' rights to advertise (the FTC sued the American Medical Association in the late 1970s, forcing the AMA to eliminate ethical code provisions forbidding members from advertising). Michael McCarey, LL.B., associate director of the FTC Bureau of Consumer Protection, noted that "a physician has a right to advertise nondeceptively and lack of board certification doesn't change that as long as the ad accurately and nondeceptively presents his experience. If a doctor can point to experience in a given procedure for a long period of time, the doctor can advertise that he or she has a special expertise in that area."

What about a "specialist" whose work would not pass the standards of a medical-examining board? "If a practitioner is truly incompetent, the solution is for the licensing authority to remove his license to practice, not to prevent the doctor from advertising," answered Mr. McCarey.

Recent example: a plastic-surgery center run by a doctor who was not board-certified continued to be advertised widely *while* the doctor was being investigated by the local district attorney's office. Only when the doctor was indicted on sixty-plus counts of fraud was he required to cancel his advertising. According to Dr. Munna, "the burden of evaluating an ad's truthfulness has been laid squarely on the consumer."

Consider the ad mentioned at the opening of this article, in which a plastic-surgery center claims that it can eliminate excess fat from a woman's thighs in twenty-five minutes. "Technically, it is true that a surgeon can remove excess fat from a woman's thighs in twenty-five minutes using suction lipectomy," said Dr. Munna. "But, in twenty-five minutes, would the patient look like the 'after' photograph in the ad? Not at all. She would need several months of convalescence before she could put on a leotard to exercise, including six to eight weeks during which she would have to wear pressure bandages around her thighs. Her skin would be bruised and puffy during healing. In some cases, there could be complications ranging from bumpy skin to internal bleeding, requiring additional surgery. All cosmetic surgery has inherent risks and leaves scars; while suction lipectomy may leave some selected patients looking like the woman in this ad, the story told here is not complete."

In response to questions about specific advertisements, FTC spokesmen acknowledge the limitations of the agency's watchdog role.

"The FTC cannot possibly hope to sue every professional for every deceptive advertisement. We can and do go after large-scale advertising scams, such as phony laser face lifts several years ago. Professional medical societies and state boards have a valuable role to play in eliminating deceptive advertising," said the FTC's Mr. McCarey.

To that end, members of the American Society of Plastic and Reconstructive Surgeons are subject to disciplinary action (including suspension and/or expulsion) from the society if they participate in a statement or claim, for example, that "is intended or is likely to create false or unjustified expectations of favorable results . . . fails to contain reasonable warnings or disclosures necessary to make a representation or implication not deceptive . . . contains a prediction of future success, or guarantees that satisfaction . . . will result from the performance of the member's services."

Critics within the ASPRS point out that, since these rules were instituted, only one ASPRS member has been expelled. "The government requires us to police ourselves, but we don't seem to be able to," said Harry Hayes, Jr., M.D., associate clinical professor of surgery (plastic) at the University of Arkansas for Medical Sciences, who is preparing an exhibit of what he terms "fringe" advertising for the ASPRS annual meeting this month. "By educating responsible plastic surgeons to the problem, I may inspire some to take a stronger stand in support of patients' rights to be informed."

"EDUCATED" CONSUMERS

In one survey, *over half* of the adults polled said that, if they were considering cosmetic surgery, a Yellow Pages advertisement would influence their choice of a physician. Observers also caution that, at a time when the number of plastic surgeons—and the demand for cosmetic surgery—is growing, the number of doctors who choose to solicit patients through advertising will inevitably grow.

According to Jeffrey Fischman, M.D., assistant clinical professor, surgery, Mt. Sinai School of Medicine, NYC, who has served on the city's plastic surgery malpractice mediation panel, "More than half of the malpractice claims brought before the panel involve non-board-certified practitioners *(Continued on page 548)*

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COSMETIC SURGERY

(Continued from page 547)

who are doing cosmetic surgery."

Because government agencies are unlikely to clamp down on physicians who advertise, and medical boards seem unable to pinpoint incompetent doctors until *after* physical and/or financial damage has been done, "a patient must protect herself against bad medicine by investigating a physician's background and qualifications thoroughly," said Thomas D. Rees, M.D., clinical professor of plastic surgery, New York University School of Medicine. "At the very least, consult an experienced, board-certified doctor. Ask your family doctor if he or she knows and trusts the plastic surgeon you are considering; and contact the local medical society and the American Society of Plastic and Reconstructive Surgeons for information on a surgeon's training, certification, and hospital affiliations."

OFFICE VS. HOSPITAL

While more cosmetic-surgery procedures are being performed on an out-patient basis, all in-office surgical facilities are not alike. "Some suggest a salon atmosphere," said Harvard's Dr. Goldwyn. "In addition, surgery performed away from a hospital seldom receives the medical peer review and scrutiny that is a standard part of hospital procedures." To insure that equipment, staff, and emergency preparations are adequate, some experts advise a cosmetic-surgery patient to request that her surgery be conducted in the one-day surgery wing of a university-affiliated hospital. Others suggest checking whether an in-office surgical suite has been certified by the American Association for Accreditation of Ambulatory Plastic Surgery Facilities (which does on-site inspections of equipment and pre-and post-surgery facilities—but *only* at a doctor's request).

SURGERY: WHEN?

Along with evaluating the physician who will perform your surgery—and getting a second opinion as you would on any other medical procedure—experts recommend that you take a hard look at motivating factors. "Don't fall prey to testimonials," said Dr. Munna. "There is no way to know whether a testimonial is done in exchange for free or reduced-fee surgery, or if the person pictured in a testimonial ad actually underwent any surgery at all." (The FTC would consider testimonials of this type deceptive.) Experts note that the decision to undergo cosmetic surgery should be thought out carefully, over a period of time, so you have the chance to consider risks as well as benefits to your appearance that can be achieved.

In a recent editorial in *The New England Journal of Medicine*, ophthalmologist Curtis E. Margo, M.D., of the University of South Florida College of Medicine raised these questions:

- "Are physicians who spend large sums of money in an attempt to sell surgery able to judge objectively who needs surgery? (It is becoming apparent that the indications for some types of surgery vary considerably among comparably trained physicians.)
- "Could the increased financial burden of advertising compel surgeons to perform more surgery?"

Keep in mind that responsible plastic surgeons turn down a significant number of prospective cosmetic-surgery patients (usually based on unrealistic expectations or the desire for surgery that is inappropriate or unneeded). "The biggest danger of advertising a face lift or nasal surgery is the implication that these procedures are to be treated lightly," said NYU's Dr. Rees. "Every woman has looked in a mirror at some point in her life and contemplated what she'd look like with smaller hips or fewer wrinkles. What she may need is a new makeup or diet or exercise plan. Just because you've considered making a change in your appearance doesn't make you a candidate for cosmetic surgery."

More info: *The American Society of Plastic and Reconstructive Surgeons publishes booklets on choosing a surgeon and deciding on specific cosmetic-surgery procedures. Write, ASPRS, 233 North Michigan Ave., Chicago IL 60601.* ▽

THE SKIN IMPROVERS

(Continued from page 453)

color and texture; increased collagen formation.

The reality, however: these benefits were derived by using Retin-A cream regularly—daily at first, then once or twice a week. Doctors acknowledge that, to *keep* skin looking young, Retin A must be used for the *rest of your life*.

Retin A's results don't appear immediately; it can take months for skin to improve visibly. Everyone is *not* a candidate. In some cases, your skin may become so irritated in the first few weeks that treatment must be discontinued. Retinoic acid also makes skin susceptible to sunburn, so a SPF 15 sunscreen daily is a must.

Not all dermatologists are convinced of Retin A's anti-aging potential. Reasons: the lack of adequate studies; the fact that retinoic acid is not FDA-approved to treat sun-damaged skin (topical retinoic acid *is* approved for anti-acne use).

Experts who are enthusiastic about retinoic acid's potential emphasize it can't eliminate wrinkled or sagging skin and doesn't take the place of skin "resurfacing" procedures—dermabrasion, chemical peel—or cosmetic surgery. Future possibility: less irritating, more efficacious versions of retinoic-acid ointment available only through a doctor's prescription.

(Not to be confused: topical retinoic acid and the anti-acne drug Accutane. Although both are synthetic vitamin-A derivatives and used to treat acne, similarities end there. Accutane is taken orally and has systemic effects that have not been observed in over twenty years of Retin A use for acne.)

IMPROVING SKIN'S TEXTURE

As cosmetic technology improves, products begin to affect skin differently; understanding just how they work, however, can be confusing, even to dermatologists.

Today, more results-producing skin-care creams claim to reduce visible wrinkling by penetrating skin layers, promoting "cellular renewal," and improving skin's texture. But skin penetration by cosmetics, experts note, is limited to surface layers, which is a healthy plus, preventing cosmetics from being absorbed into the body. Unlike those of drugs that alter biological function, the benefits cosmetics provide are to appearance, to the outer, *visible* layers of skin. Dermatologists emphasize that skin-care ingredients don't penetrate cells but can help to smooth—and "retexture"—surface skin by *deemphasizing* (but not removing) fine lines. Experts feel that many of the ingredients said to "penetrate" skin act as highly effective moisturizers, helping skin to hold onto moisture and, as a result, to look smoother. Cosmetics of tomorrow, however, may make wrinkle removal possible—all the news on that front, what companies are working on, page 458.

Cellular renewal, say experts, is basically a new way of looking at exfoliation, and achieving it through *chemical* ingredients in skin lotions and night creams, rather than through *physically abrasive* methods using loofahs or sponges. In some cases, cosmetics companies have incorporated these chemicals—which can increase the rate at which skin cells shed or "turn over"—into lotions that also help to moisturize skin. Doctors are skeptical about whether a product that helps to smooth dry skin can *also* encourage skin cells to slough off faster. Good news for women: because experts have raised questions about some skin-care claims based on research done solely on laboratory animals or skin cells in test tubes, many claims are now supported—more realistically—by *product-usage* studies by women.

The bottom line in determining whether a skin-care product has performed for a woman: whether it has improved the look and feel of her skin. Perhaps the only true "youth in a jar" is SPF 15 sunscreen, which, used consistently and properly, helps to *prevent* the skin damage other products try to *repair*.

COSMETIC REACTIONS: NEW HELP, REAL ANSWERS

One of the side effects of the sheer number of cosmetics available—and that women are using today—has been the increase in ingredients our skin is exposed to. Dermatologists emphasize that the greater the variety of cosmetics a woman uses, the greater the potential for adverse reactions, ranging from mild irritation to true allergies.

A new program called "Cosmetic Industry On Call" gives board-certified dermatologists access both to cosmetics ingredient information and to key company personnel, up to twenty-four hours a day. This way, a doctor who suspects a particular product is causing a patient's skin problem can find out, on the spot, the product's ingredients run-down.

The most common irritants: fragrance and preservatives. Patch tests can pinpoint the offending ingredients.

Should women who have particularly sensi-

tive skin opt for "hypoallergenic," "dermatologist-tested," or "for sensitive skin" cosmetics? Experts point out that these terms are not defined by the Food and Drug Administration (FDA), and that virtually *all* cosmetics manufactured by major cosmetics companies are now irritancy- and safety-tested. What's the product of choice, then, for a woman with sensitive skin, especially to fragrance? *Fragrance-free* cosmetics, rather than *unscented* products (which may contain masking fragrances to neutralize unpleasant raw-ingredient odor—if a label lists fragrance, citrus, or flower oils, it's not fragrance-free).

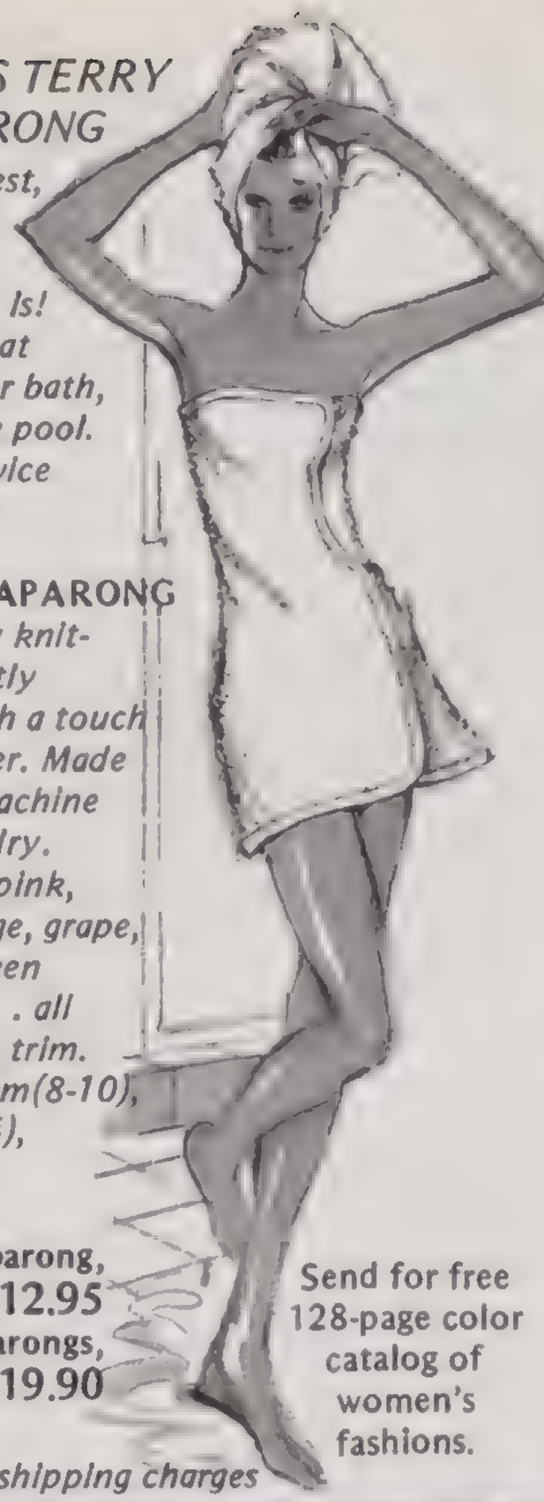
All skin problems, however, are not caused by cosmetics. "Though some skin conditions can be aggravated by any type of cosmetic," said Robert Auerbach, M.D., clinical associate professor, dermatology, NYU School of Medicine, "many women mistakenly blame all skin reactions on cosmetics and neglect to consult a doctor until irritation becomes severe."

NOTE: To help a doctor to pinpoint the cause of a mild skin reaction, do a "usage test": Apply a dab of a product you think is causing a problem to inside elbow for three or four days; if skin becomes red, flaky, irritated, bring that product with you to a dermatologist's office.

COSMETICS SAFETY: NEW ASSURANCES

As treatment performance becomes more "effective," there is also the question of safety. Experts note that one of the reasons the FDA has not been more involved in the regulation of cosmetics products is the industry's own "self-regulation," its efforts to evaluate ingredient safety, namely through the Cosmetic Ingredient Review program (CIR). Funded by the Cosmetic, Toiletry and Fragrance Association, the industry trade group, CIR decisions are made by a panel of experts in dermatology, pathology, toxicology, who meet strict conflict-of-interest requirements. Since its inception in '76, CIR has issued recommendations on 225 ingredients: while most were judged to be safe, twenty-six were recommended to be used only in specific concentrations and types of products. According to the CIR semi-annual report, three questionable ingredients have now been removed from over 85 percent of cosmetics, and the usage of one ingredient—p-hydroxyanisole—judged by CIR to be unsafe has dropped by over 90 percent. Robert L. Elder, Sc.D., of CIR, feels that the current usage of these ingredients may be even lower.

One group of ingredients that has been the subject of continuing FDA review are synthetic F,D,C (food, drugs, cosmetics) color additives. Since 1960, the FDA has permanently approved the use of 128 colors and disallowed the use of sixty-six. Most of the dyes being questioned by consumer groups and independent scientists are in the red group, used primarily in lipsticks and blushers. Recent FDA evaluations proposed the approval of five more dyes (D&C Red Nos. 8, 9, and 19, FD&C Yellow No. 6, D&C Orange No. 17); D&C Red Nos. 8 and 9, used in lipsticks, will be allowed at "reduced levels of concentration." D&C Red No. 37 was withdrawn from the proposed list at cosmetics manufacturers' request. The FDA expects to complete its review of FD&C Red No. 3 and D&C Red Nos. 33 and 36 by next March. ▽



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THE FUTURE IS NOW

(Continued from page 493)

show at NYC's Museum of Modern Art: a vintage car. (Given Hulten's attachment to this icon of industrial society, one senses that he has remained a faithful Futurist despite the many pessimistic pronouncements of others who have focused on the negative effects of technology and a mass-consumer society.)

Then there is the exhibition itself. It begins with the proper historical background for the birth of Futurism, including a quaint replica of the study where Marinetti wrote the propaganda that was distributed all over the world. The obvious relationship of Futurist art to the invention of motion photography and movies is clearly documented with a rare model of Etienne-Jules Marey's contraption that, spun around, gives the impression that birds—still photographs shot in split-second sequence and pasted inside a revolving drum—are actually flying. We, of course, are so accustomed to movies and high-speed travel that it is difficult to feel the excitement caused by the invention of the car, the plane, and the movies early in the century; but we do recapture it in the motion photographs of Marey and Eadweard Muybridge. The radical work of Medardo Rosso—whose solid wax sculptures have the appearance of imminent change and instability—illustrates the interpenetration of form and environment, another key Futurist concept.

The biggest disappointments of the show, ironically, are the actual paintings of the first group of artists who made Marinetti's originally imaginary "we" of the Futurist Manifesto a reality. Though they adopted his program of cultural renewal, painters Boccioni, Carrà, Balla, and Severini, the leading Futurists active before World War I, turned out tame and conventional works, mainly in an old-fashioned, neo-Impressionist style that had none of the conceptual rigor or radicalism of Cubism. In their bright, whirling colors and emphasis on action and spectacle, their paintings were related more to the traditions of the Italian Baroque than they could have imagined.

This, too, is particularly ironic, since the radical Futurist program included the destruction of Italy's museums. Indeed, in 1910 Marinetti and a few of his cronies scattered leaflets from the Clock Tower in the Piazza San Marco proclaiming that the city of Venice should be destroyed and replaced by a brutal industrial town of engineered design. One can only wonder what the brash youths, glorying in the potential of a modern Italy, would think of the form that Italian civilization ultimately did take: a moderate social welfare state actively conserving its past and successfully leading the world with its futuristic designs in engineering, architecture, fashion, graphics, and decoration—made possible by the ideological seeds planted by Futurism.

The new Italy is, perhaps for the first time in history, unified, stable, progressive, and democratic. Mussolini's ghost has been laid to rest to the point that the Futurists can now be identified as the originators of the concept of the avant-garde attack on a complacent, bourgeois, liberal society. Indeed, we now see how much that we associate with the entire concept of the avant-garde was a contribution of the Italian Futurists. They spurred the Russians to invent Constructivism, Germans and Americans to create Dada, the French to develop Surrealism.

One soon realizes, however, that, aside from the truly exceptional sculpture of Boccioni, who attempted to capture forms in motion in solid materials, the outstanding contributions of Futurism were limited. In the area of typography, they did advocate simplifying and changing typefaces, using bright colors, breaking the page with exciting, irregular patterns. And in theater, the "Futurist Evening"—mixing variety acts, nonsense verse, noise as music, polemics, and insulting the audience to provoke their participation (usually in the form of throwing fruits, vegetables, even spaghetti at the performers)—anticipated contemporary performance arts.

The Futurists set out to change the world. And they did, though not in ways they would recognize. And now that the art they produced has taken its place in history, it must be judged as art, not as ideology or propaganda. The real shocker about the work is the discrepancy between what the Futurists said—in the endless manifestos calling for revolution in every area of life—and the essentially timid and derivative art they actually produced. This contradiction stands as a caution to all who would mix politics and art, or equate art with life itself. ▽

THE OBSESSIONS OF DAVID BYRNE

(Continued from page 489)

I had told you that I'd been watching a lot of news on TV? Well, watching too much news can be a real mistake for someone who is paranoid or impressionable and lacking strong boundaries. If you remember back to the fall of 1985, the press went wild with AIDS. Every magazine wrote about it. Geraldo Rivera held up condoms on camera in the Midwest while reporting on heterosexual housewives dying from AIDS there.

Because I wasn't working a lot, I had become a kind of conduit to all of this information, and the fantasy that I had been chosen as the first straight, articulate sufferer of AIDS was beginning to take over. I had begun to fantasize that the AIDS cause needed me to speak out, and I'd even developed this elaborate theory as to who had transmitted the virus to me. It was a woman I had slept with years ago whose father worked for the Defense Department. And now, years later, I was putting the puzzle together, and there in my Honey Wagon I had a minor epiphany. I saw the increasing breakdown of the immune and internal defense system as the reaction to so much external defense spending. It was a sign from God to stop spending money on Star Wars and start spending more money on a cure for AIDS.

I was totally convinced that I was dying of AIDS, and I began to freak. Everything suddenly felt like Halloween circa 1952; my heart was pounding in my chest. I headed straight out into the plains. I was trying to walk that fear off. Faster and faster I'd walk, and as the fear hit me with little stabs in and around my heart, I would let out little shrieks and groans. As I walked, the fear took over, until I couldn't stand it and just stopped and said, "All right, Spalding, just stop and accept it. So you're going to die. So what?" And at that point I had a vision. I never had anything happen to me like this before. It was like a pictorial scrim dropped over that Texas landscape. And what I saw, surrounded by clouds and frozen, suspended lightning bolts, dressed only in a diaper, was my old therapist. It all looked like a strange contemporary Blake engraving, only it was my therapist and he was reaching down to pull me up out of my fear. I suddenly felt delivered to an extreme state of calm elation.

And then I was up, and it was time to go out and just be with people. "Go forth, go forth," the voices cried. And I went forth and saw people going into the circus tent to eat their dinner. And I went in. I ended up sitting down with the Garland Blue Star Line Dancers, who did their own brand of ballroom dancing to old rock-and-roll songs like "Elvira." They were there to perform in the talent show. They were very excited to have one of the stars sitting with them, but were really too intimidated by my presence to open up and talk. So they sent for their leader, Clara Smith. Clara came over and asked me all the right questions and vice-versa. The most I could get out of her was that it was a club of senior citizens who didn't smoke or drink, and came together to dance to oldie-but-goodie tame rock music. This, they were sure, kept them young.

Clara told me they preferred not to talk, because most of the topics they hit on were depressing, like old age and death, so they danced instead. As Clara was talking to me, I looked around and sure enough, no one was talking or drinking or smoking. They were all just sitting there, waiting to dance.

The following day, the day we were supposed to actually shoot the talent show, was filled with wind and rain that came and went like a monsoon. By dusk, the wind and rain were rocking all the Honey Wagons to the point of making those who were waiting inside a little seasick. And then something like a cyclone did hit and tore that beautiful green plastic spaceship stage to bits. It was a sad and disastrous night. And by 9:00 o'clock all the actors were sent home. Looking out the rain-spattered window of the van as we pulled out of the location, I could see the crew desperately trying to lash down the giant green slabs of plastic as they spun and fluttered like great, out-of-control prehistoric birds struggling to fly south for the winter.

Several days later, the stage was repaired. When I was brought to the location to film my final scene, I heard that the heavy rains had forced whole colonies of African fire ants up out of the earth, and now they were swarming over the area where the audience for the talent show was supposed to sit. A team of exterminators had been called to spray the area, and they had left shortly before I got there.

When I expressed my disappointment at having missed the ants, David just dropped everything he was doing, and, going to find a flashlight, he said, "Follow me." And we made our way over that swamp of mud, out once again

into the vast Texas landscape. And there, under the stars with the great green stage glowing in the background, David found a whole hill of fire ants, teeming like a great living earth pimple.

By 10:00 o'clock, the crew was ready to begin shooting my speech. I was sad that we had to do it without an audience. Basically I was playing for the crew and about one hundred fifty empty chairs and a vast starry sky, which actually acted as a great humbler and helped me to find a new character for myself. In the middle of all this, David became both director and great, enthusiastic audience. There he stood right beside the camera, all eager and egging me on. Whenever I needed a response, I just looked to him.

I never got a chance to say goodbye to David. I had the feeling that, like me, he didn't like goodbyes, and I was sure we'd see each other again.

The next time I saw him was eight months later when I was called to San Francisco to do the final looping for *True Stories*. Before I left, we exchanged books. I gave him a copy of my new book, *Sex and Death to the Age 14*, and he gave me the book of *True Stories*. We both wrote in the books at the same time. I wrote, "To David. Thank you for showing me the African fire ants." When I got home I opened the *True Stories* book and found his inscription. It read, "Thanks for helping me on this project. I hope you had some fun doing it and got rid of your cold. Hope you like it when it's done. David B." At that moment I thought we were both competing for the role of Mister Rogers. Both working to make our insane lives simple.

Back in New York City one day later, I was working out on my rowing machine, which I have aimed at the Hudson in order to give myself a sense of being on the water. I had the stereo earphones on, listening to Talking Heads full-blast playing "Burning Down the House."

> "Watch out you might get what you're after
> Cool babies, strange but not a stranger
> I'm an ordinary guy burnin' down the house."*

Right across the street from where I was, they were building a new park to go with the new American Express building. One day there was nothing, the next day concrete, the next flowers, and then all these prefab white Greek columns arrived, and while I was rowing away, this pointed fir tree just kind of floated by the window. There it was, just floating across the horizon, twisting and swaying like it was dancing to the music. When I stood up, I saw that a payloader was actually carrying the tree in its scoop in order to place it in a hole. But I was laughing to myself, just like I had laughed when I first saw the *True Stories* rushes. In fact, I felt for a moment like I was in yet another new David Byrne film. ▽

FRANCES FITZGERALD

(Continued from page 495)

the fear of God into the residents of Main Street, U.S.A.:

> From time to time during the slow march up Market Street it came to me to see the gay parade as the unfurling of a municipal dream sequence—the clowns, the drag queens, and the men in their leather suits being the fantastic imagery of the city's collective unconscious. Sigmund Freud after all had believed that man was born bisexual and that every human being had homosexual desires in some degree. From this perspective it seemed unreasonable that the parade should not include everyone in San Francisco. On the other hand Freud believed that each individual's inner world was quite unique—individual desires having different qualities or textures, different degrees of intensity and modes of expression. And from this perspective it seemed unreasonable that all these thousands of people should pick up a banner labeled GAY and march with it to City Hall. What made the experience more bewildering still was that to watch the contingents pass by was to watch a confusion of categories something like that of Kafka's Chinese list: Dykes on Bikes, California Human Rights Advocates, Sutro Baths, Lesbian Mothers, the Imperial Silver Fox Court.

An impression of militant individuality, on the one hand, and of perplexing conformity, on the other. Can there be any community when (as a result of some error made by the parade's organizers) Women Against Violence and Pornography in the Media find themselves marching alongside members of the sadomasochistic liberation front, carrying banners that read BLACK AND BLUE IS BEAUTIFUL?

FitzGerald's answer, after scrupulous observation, is yes. The Castro, without obliterating the eccentricity of its individuals and its component groups, has been able to function as a political entity. This first became apparent during the heyday of its most charismatic spokesman, Harvey Milk; and the gay community began to attract national attention as the Castro responded to the AIDS crisis—manifesting, as one analyst pointed out, the classic response of an individual facing a life-threatening disease: first denial, then rage, then bargaining and acceptance.

"I think," FitzGerald says, "that because the community in San Francisco is so centralized, so organized, institutionally, they were able to go through this dreadful process of coming to terms with the disease quicker than gay groups have in other cities where the gay population is more diffuse. I also think that because people in the Castro have such an understanding of one another, they could help one another get through it—the leaders, by *expressing* the community's rage."

Whether or not the Castro will continue to survive the impact of AIDS, whether coming out will continue, in a time of stress, to feel as euphoric as being born again, are open questions. Yet the gay community has, beyond a doubt, proved its unity in diversity (*e pluribus unum*), and claimed its portion of the American dream.

By contrast with the Castro (contrast being, as FitzGerald writes in *Fire in the Lake*, the "essence of vision"), the congregation of Jerry Falwell's fundamentalist church on Thomas Road in Lynchburg, Virginia, seems to be comfortably homogeneous. Spiritual rebirth is, after all, a common property *(Continued on page 552)*

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(Continued from page 551)

for these people. To see Falwell's born-again Christians in church on a Sunday was, for FitzGerald, to have an impression of overwhelming conformity: of some strange beast, perhaps, slouching towards Bethlehem to be reborn:

> There is something distinctive about [the congregation's] looks, but at first glance that something is difficult to pin down. The men wear double-knit suits and sport gold wedding bands or heavy brass rings stamped with mottoes; the women, their hair neatly coiffed and lacquered, wear demure print dresses and single-diamond engagement rings. The young women and high school girls are far more fashionable. Their flowered print dresses fall to midcalf but are cut low on the bodice and worn with ankle-strap high heels. They wear their hair long, loose, and—almost uniformly—flipped and curled in Charlie's-Angels style. Like the boys with their white shirts, narrow-fitted pants, and close-cropped hair, they look fresh-faced and extraordinarily clean ....What is startling about the congregation—and this is its distinctiveness—is the amount of effort people have put into creating this uniform appearance.

What FitzGerald discovers by probing the personal histories of the Thomas Road congregants is that their conformity is hard-won. Many came from farms and backwoods to a modern industrialized city; from "difficult, disorganized childhoods" in families strained by alcoholism or violence, to middle-class prosperity and peace. What they have obtained, by hard work and heavenly grace, they intend to keep. Jerry Falwell himself is the son of a driven entrepreneur who financed bootlegging operations, among other enterprises, narrowly escaped bankruptcy, drank hard, and died of cirrhosis of the liver when Jerry was fifteen. Young Jerry Falwell was (as he gently describes himself) a "prankster" who caused considerable trouble at school and elsewhere until, as he says, "I got my salvation established." Salvation for Falwell was in no small sense economic; it resulted in ever-increasing revenues for his television broadcast, *The Old Time Gospel Hour*, his mail-order Bible business, and other ventures, amounting to $100 million in 1985.

What made Jerry Falwell and his community of believers want to break out of the confines of their tranquil city and trumpet their morality (which was becoming indistinguishable from their politics) across the United States? As FitzGerald shows, they viewed themselves as a City on a Hill, the eyes of all people—at least, all people who watched *The Old Time Gospel Hour*, telecast nationally from the Thomas Road Church—upon them.

"In the past, American fundamentalists have not been so conscious of the larger society," FitzGerald says. "On the average, people would think, 'Well, this is just our way of life.' They wouldn't have to come face to face with the outside world all that often. I think that television has made them much more self-conscious about, first of all, the others, and then themselves."

Such self-consciousness might be construed as vanity. In any case, the eyes of the media were upon Jerry Falwell as he attempted to write the opinions of his Moral Majority into law. By so doing, he was departing radically from the traditional fundamentalist doctrine of separatism, which he had espoused publicly in 1965. He was also raising vital questions about the role of religion in government.

"This has been *the* conflict in this country, from the very beginning," Frances FitzGerald insists, "from practically the time the Pilgrims stepped foot on this shore. The Puritans created a structure of government in which all of the moral principles were defined as law. Then, Roger Williams separated from them and said, my view of liberty is something different. The founding fathers realized, of course, that the government was going to have to *not* espouse any particular religious doctrine, but that it had at the same time to protect religious freedoms.

"So what we have is essentially a wrathful and negative Constitution. It's a Constitution that says that the government cannot do certain things. That's a great part of its message. And to me, a great part of its continuing vitality is what it prevents the government from doing in these spheres where religious and moral conviction might split us apart."

"We constantly want to make America new."

When asked whether it is naïve to think that religion and government can remain separate in spite of moralistic right-wing activism, FitzGerald offers a position characteristically grounded in fact:

"That separation *has* to be maintained, because otherwise what you do is involve the structure of government in a moral conflict that cannot be resolved, and that the two-party system is not set up to resolve. These kinds of conflict have always gone on outside the two-party system, happily, leaving the two parties to deal with the political economy, and with issues that can be compromised."

One ironic result of Jerry Falwell's emergence into the media limelight has been an increasing pressure to compromise his own values. With the eyes of the world upon him, he had to deal (for example) with the legal requirement that his Liberty University in Lynchburg must teach evolutionary biology. It was strategically decided that LU's fundamentalist professors would teach evolution, albeit as a fiction, then teach creationism in their philosophy courses. The danger, of course, was that "consciously or unconsciously, students might ponder...what other compromises were to be made with 'the world.' " Family counselors at LU were already discussing sex openly, and Falwell himself was concluding that abortion was permissible in cases of rape or incest—indicating less concern for fetuses than for the upholding of sexual taboos. By 1985, he was talking less about moral decay in America than about dangers from abroad. He was, in short, no longer the spokesman for a select community of outsiders. "On educational and Moral Majority issues fundamentalists under his aegis were moving toward the rest of the country; on foreign-policy and defense issues the country had moved toward him."

Frances FitzGerald's observation of Jerry Falwell and his Thomas Road Church reveals one kind of movement in American society: from the fringes to the center, from isolation to intervention. So it is all the more surprising to discover, juxtaposed in her book with the Lynchburg fundamentalists, a highly unlikely group of radical separatists: the elderly, white, middle-class population of Sun City, Florida. These people have in many cases abandoned family, friends, and memories to start new lives and (though the intention remains unspoken) to prepare for death. Sun City, in spite of its perfect lawns and artificial lakes, has the feeling of a frontier settlement—"Not a geographical frontier, but a chronological one." Suddenly, and for the first time in America, an entire generation is growing old, facing problems of loneliness, dependency, infirmity. That some members of that generation have determined to face these problems as a group seems indeed to be something new under the sun. It is typical of Frances FitzGerald to dig beneath the banal surface of life in Sun City to discover its underlying drama:

"Those people," she says, "are incredibly stoical. I really admire that quality in them. Rather than create, let's say, Balinese rituals over death to exorcise it, or something like that, which one could imagine in another culture, they just sit there and look at it."

Perhaps even more than facing death, facing old age is terrifying to Americans—who perceive themselves, always, as citizens of a new (read, young) world. Europeans and Asians view this national youthfulness, or childishness, with a mixture of wonder and contempt, though it's difficult to be contemptuous of a nation that is continually renewing itself.

"In this country, where everyone is starting again, youth is the thing that is creative," remarks FitzGerald. "Plus, of course, we've learned how to retard some of the effects of aging. Who wouldn't want to keep their teeth, if they could, for example? But I think we've always been a country that has admired youth rather than age. All the fabled heroes, from Paul Bunyan to Daniel Boone, were young men. It's not the hoary elder who dispenses wisdom."

A corollary to this reverence for youth (which is also a celebration of the present) is a willingness to ignore the past. "The ahistorical and anti-intellectual forces in American life are very strong, and they keep coming back, again and again. We constantly want to make it new."

The most flamboyant example of this tendency, in recent years, has been the Rajneeshee community in Oregon, where people shed their identities like phoenixes, dressed themselves in the colors of the sunset and in sensuous new Easternized names, and set out—rather pragmatically—to create a new world. FitzGerald is never wittier than when she observes this community—now defunct, following the arrest of its leaders. The initial "shock" of Rancho Raj-

neesh was seeing displaced academics and other professionals in an environment that appeared to be "some form of hybrid between an Indian ashram and the Esalen Institute." As FitzGerald later discovered, there were significant philosophical links between the Human Potential Movement that began in the 1940s and 1950s and the religion, or whatever it was that the white-bearded guru Bhagwan Shree Rajneesh was expounding to his disciples. Rancho Rajneesh was, as FitzGerald writes it, "the ultimate me-generation boarding school." She goes on: "Walking around the ranch I found, after a week or so, former Gestalt therapists working tractors, Laingians in the kitchen crew, Reichians digging ditches, and post-Reichians in the A-frame factory."

It seemed, according to an Oregon University survey, that some 11 percent of the commune members had postgraduate degrees in psychology or psychiatry, and another 11 percent had B.A.s in the field. Also on the ranch were people who practiced every variety of Growth Movement therapy, from Rolfing to primal screaming, not to mention acupuncture and past-life readings. Why these people should have been so attracted to an upstart guru (that was how he was perceived in India, at any rate) was a mystery FitzGerald plumbed by looking at history, in this case at the individual histories of the individual Rajneeshee and of Rajneesh himself. She found that many of those she interviewed had achieved status, wealth, and power in society. And, to a man and woman, they wanted more, something spiritual and earthy. They expected to find it at Rancho Rajneesh.

The guru, for his part, was sick of Indians. They lacked vision, and even their materialism was crass. "If you came face-to-face with God," he used to tell them, "you'd ask him for a Chevrolet." Rajneesh, on the contrary, had in America a stable of twenty-one Rolls-Royces. He had been dubbed "the Progressive Guru": to follow him was to ride the fast track to spiritual—and, as it turned out, sensual—rebirth. Rajneesh was a mesmerizing lecturer, and his ashram in Poona, India, became "one of the major stopping points along the guru route" by the mid-1970s. After running into insoluble legal and financial problems in Poona, the guru in 1981 jetted to the U.S.—for him, the promised land—where he and his disciples began a new life. That this new life, and its contingent businesses and lawsuits, created hostilities across the state of Oregon was a problem Rajneesh and his henchwoman Sheela never contrived to solve.

Watching the rise and fall of this extraordinary community from 1983 to 1985 was, for Frances FitzGerald, a rare piece of sleuthing. Faced at every turn with evasions, idealized presentations of communal life, and the appearance of harmonious interaction, she had to dig hard for facts. Once she had them, she had her clue to the failure of the Rajneeshee experiment: it proved to be a systemic disorder, a misguided attempt to institute a traditional Oriental despotism in a Western social context. This attempt necessarily factionalized the American disciples, whose "ordinary reflexes about their rights and freedoms might be expected to reassert themselves." The Rajneeshee never struck a balance between the needs of the individual and those of the community, and both lost out in the end.

Starting over in groups is, as FitzGerald's four case studies show, a risky enterprise, but perhaps a necessary one for the well-being of society. The biological analogy, as FitzGerald points out in her conclusion, is molting—specifically, the molting of eider ducks, which unite for protection after losing their feathers, to deceive predators into thinking they are one creature, not a group of vulnerable individuals.

"You see them out here," FitzGerald tells me, "at least I have, in late September. It's extraordinary. Suddenly across the ocean there is this strange, naked wave of birds. They are just skimming the surface. Obviously, they're growing feathers as they go, and the more they grow them, the higher they can get off the water. And they move very fast, too, all together, but they are pressed tight like one large animal."

That illusion—of one large animal—provokes the shock of nonrecognition; then, the realization that what is seen is not one creature, but many, united with a common purpose of self-renewal. What seemed strange is familiar; it is also revolutionary. As FitzGerald explains in *Fire in the Lake*, "The Chinese character for revolution meant in its original sense an animal's pelt, which is changed in the course of a year by molting." The molting image appears in the *I Ching*, where it signifies not only revolution but the advent of spring. In a sense, Frances FitzGerald has always viewed American society with Taoist eyes; she sees it as organic, always changing, arriving and returning. Still she seems impressed by the evidence that American optimism, even in the anxiety-filled 1980s, is gathering force. It may not be new, or different, or even particularly strange, but it is no less American for that. ▽

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FASHION INFORMATION

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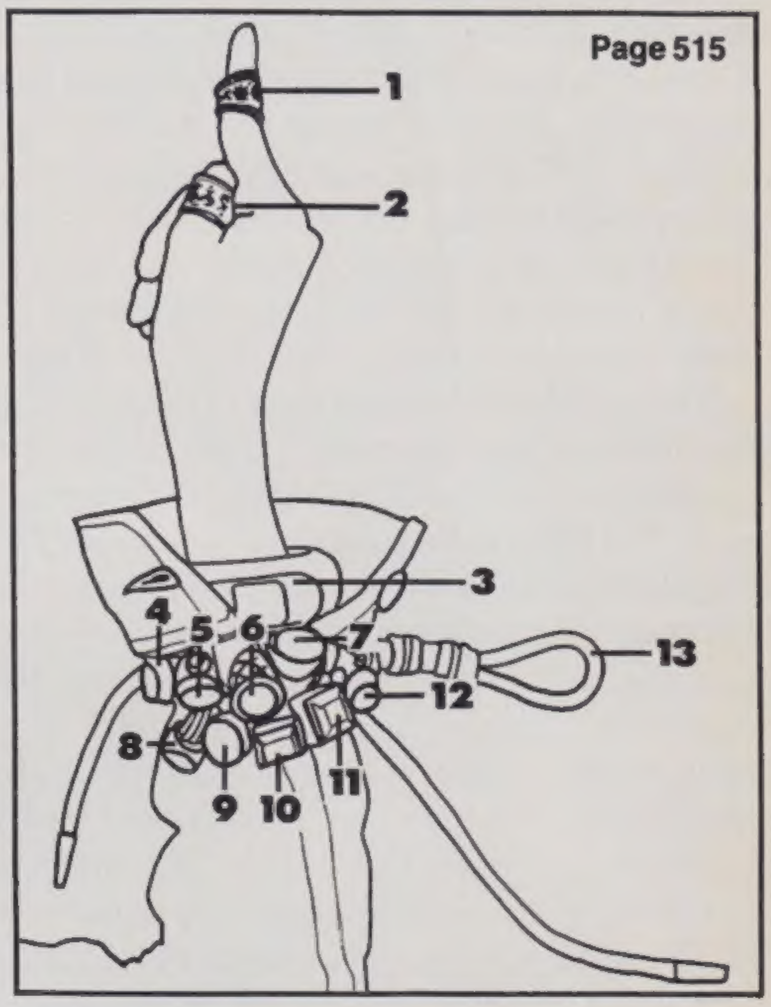
Link bracelets, RJ Grazino. **508:** Wool suit also at Ultimo, Chicago; Loretta Blum, Dallas; Tootsies, Houston; Via Condotti, Ontario. Model's *left* arm ring, Louis Bartholomew. Lord & Taylor. Model's *right* hand ring, Elizabeth Gage, London. **509:** Turtleneck, Valentino. Model's *left* arm, jewelry, Elizabeth Gage, London. **510:** *Left:* Coat also at The Parisian, Birmingham AL; Evans Furs, Chicago; Koslow's, Dallas & Houston. Crewneck and cardigan, Calvin Klein. Glasses, Francois Pinton. Morgenthal-Frederics Opticians, NYC. Watch, IMC. Bracelets, Yamada/Vendome of Tokyo. Bullock's. Belt, Jill Stuart. Charivari, NYC. *Right:* Wool/acrylic/polyamide suit. Also at Claire Pearone, Troy MI; AlexSandra's, Wichita KS; Bacci, Canada; Ira Berg, Canada. Glasses, Alain Mikli. Morgenthal-Frederics Opticians, NYC. Cuffs, Lazaro Neal. Bloomingdale's, Cul-de-Sac. Bag, Kleinberg Sherrill. Barneys New York. Christian Dior Legwear. Calvin Klein Footwear. **511:** Blouse, Chanel. Suit, Agnès B., NY. Gloves, Sachiko for La Crasia. To order at Mishon Mishon, NYC. Hosiery at Altman's; Marshall Field's; Bullock's. **512:** Large photo: Scarf in jacket pocket, Echo Scarfs. Shoes, Donna Karan New York. Coat, Burberrys. Inset: Sweater, Pringle of Scotland. Coat also at Jacobson's; Balliet's (to order); The Gazebo, Dallas; Suite 101, Beverly Hills. Gloves, Mark Paulson Designs for Patti Horn. Tights, Danskin. Shoes, David & Joan. Joan & David, Madison Avenue NYC. **513:** Shirt, Matsuda, NYC. Belt, Matsuda, NYC. Rolex watch at Aaron Faber Gallery, NYC. Jewelry, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Silk Reflections by Hanes Hosiery. Lord & Taylor. Shoes, Bally of Switzerland. **515:** Numbers 1. thru 7., number 12., from Elizabeth Gage, London. Numbers 8. thru 11., from Mark Spirito. To order at Barneys New York; Jere Scott at Stanley Korshak, Chicago and Dallas; Dos Cabezas, Scottsdale AZ. Number 13., at If, Soho NYC; Ultimo, Chicago. **516:** Jewelry, Marla Buck; Monty Don, London; Jay Feinberg; Kirks Folly; Kenneth Jay Lane; Polcini; Paul Ramspot; Butler & Wilson. **518:** Hat to order at Eric Javits, NYC. Rings on index finger, Paloma Picasso for Tiffany & Co. Other rings Elizabeth Gage, London. Charm bracelets at The Barry Kieselstein-Cord Salon at Bergdorf Goodman.



519: Jacket also to order at Lina Lee, Beverly Hills; Cattlebone, Pasadena CA; Susan of Burlingame and San Francisco CA; Abbraccio, Honolulu; Joy Cherry, Canada. January at Abbraccio, Scottsdale AZ. Ring, Fred Leighton Trump Tower, NYC. **521:** Cotton jacket, $86. Bloomingdale's; Hudson's; Marshall Field's; Dayton's. Jewelry, Isaac Manevitz for Ben-Amun; Bulgari at the Hotel Pierre, NYC; Tom Binns; Karen Capobianco; Chanel; Barry Kieselstein-Cord; Keith Haring; Jose Hess; Maripolitan; Batina & Orley; Richard Serbin; Gerard E. Yosca. Hat, Eric Javits. **522:** *Left:* Outfit also at Frances Kahn, Lynchburg & Roanoke VA; The Front Room, New Orleans LA; Betsy Prince, Birmingham AL; Bacio, Minneapolis MN; Fred Segal, Melrose CA; Jim-Elle, San Francisco. Earrings, Rosecraft. At waist, Echo Scarfs. Watch, Sointu. Bracelets, Cara Croninger. Artwear, NYC. *Below:* Glasses, Sanford Hutton for Colors in Optics. Bloomingdale's. Belt, Johnny Farah, If, Soho, NYC. **523:** Pants, Banana Republic. Polo shirt, The Gap. Crewneck, Go-Silk for L'Zinger. Glasses, Optical Affairs by Christian Roth. Scarf, at all Banana Republic stores. Earrings, Cara Croninger. Watch, Fortunoff NYC; Westbury NY; Paramus NJ. **524:** Shirts also at MGA, Phoenix and Beverly Hills. Glasses, L.A. Eyeworks. Saks Fifth Avenue; Arresta, Dallas. Belt, Ruza Creations. Watch, IMC. **525:** Large photo: Naf-Naf. Pants, Benetton. Scarf, Paul Stuart, NYC. Gloves, Sachiko for La Crasia. Inset: Pants, The Gap. Glasses, Wickets from Serengeti Drivers.; Abercrombie & Fitch, Dallas; Bullock's. **526-527:** *Left:* Ralph Lauren cotton sweater, pants. Late Oct. also at Polo/Ralph Lauren, Palm Beach; Denver; I. Magnin. Hat. Ralph Lauren for Hat Attack. Polo/Ralph Lauren NYC; Inset below: Sweater, The Gap. Inset above: The Gap sweatshirts, white bracelet, Kleinberg Sherrill. Rings, Cara Croninger. *Right:* Cotton shirt, $32. Cotton pants, $45. At select Benetton stores. Calvin Klein Eyewear. Shades of The Village, NYC. Watch, Shannons Accessories. Wings, NYC; Jess, Los Angeles.

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